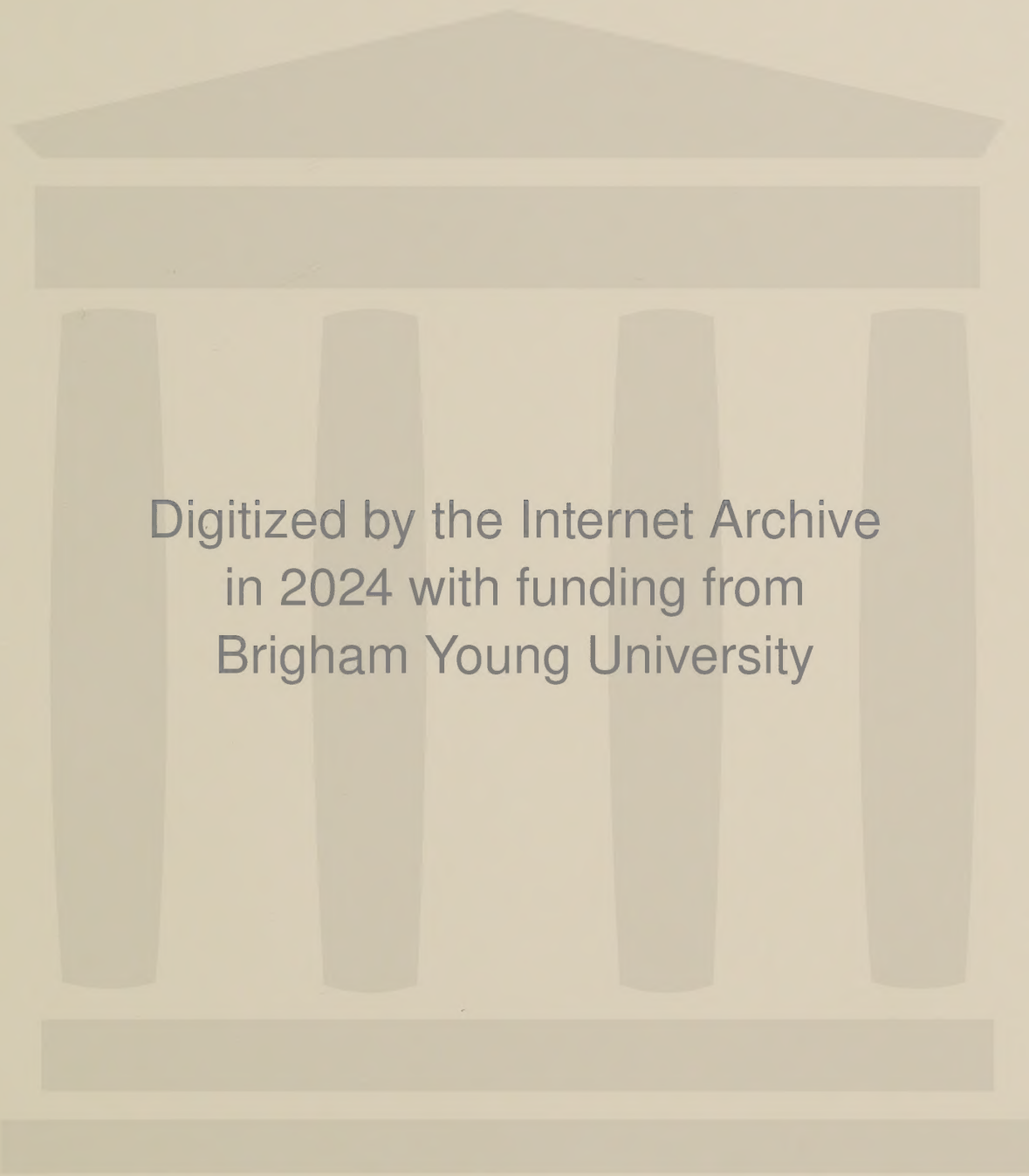






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# Sixty Selected Pianoforte Studies

— by —

## J. B. CRAMER.

Enlarged and Revised Edition

With Preface, Fingering, Marks of Execution and Explanatory Notes

by

## Hans von Bülow

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## PREFACE.

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It is not the object of the following lines fully to descant on the merits, universally known and acknowledged, and the priceless value and lasting importance of J. B. Cramer's Pianoforte Studies. It is a work surpassed by no other, with the exception of Muzio Clementi's "Gradus ad Parnassum," for which Cramer's Studies form the best possible preparation, as well as a means of education in the "technique" and "interpretation" of pianoforte playing. If Fétis, the romantic musical authority of the day, describes them as "éminemment classiques;" if his German colleague, Franz Brendel, in his "Musikgeschichte," calls them "an epoch-making foundation for all solid study," and another colleague, C. F. Weitzmann, in his "Geschichte des Klavierspiels" (Stuttgart—Cotta), reckons them "according to their form and contents among classical pianoforte literature," and so on, the agreement of these most noted æsthetic and theoretic writers only establishes a fact which, in the universal spread and popularity of the work, testifies most forcibly to its great importance;—a work which is here once more offered to the public in a specially instructive edition. It may, however, perhaps not be superfluous to justify the appearance of the new edition by a few words, although the editor's intention can only be fully understood by a closer insight into his work itself. The need for an instructive edition of this kind has already been often felt. Ludwig Berger, who was born in 1777, and was Clementi's pupil about 1806, thought it necessary to edit the first twelve studies with a more complete fingering; Julius Knorr, later on, did the whole work; and Louis Köhler quite recently published, as the opening number of his "Klassische Hochschule des Pianisten," a selection of thirty studies, with explanatory notes, which are, to some extent, very useful.

It is idle to criticise the above-mentioned editions, as the present one is only the outcome of the criticism of them. The old want remains indeed still

unfulfilled: he who observes attentively the doings of the piano-playing world cannot help seeing how seldom, in proportion to its wide circulation, the real studying material contained in Cramer is exhaustively employed. A well-conceived and methodical use of this would, on the other hand, lay a firm foundation for the discipline of the virtuoso in the best sense of the word, and would in the end develop some amount of technical and intellectual maturity in the pupil. Yet with what superficiality, what thoughtless routine, do both teacher and taught generally proceed! Either the teaching consists of a more or less pedantic "wading" through the first part, and possibly also the second, which is then naturally finished quicker; or else the entire 84 studies are taken, one after another, and literally scrambled through, with the unsatisfactory result that, in nine cases out of ten, the player who has gone through the 84 and is suddenly set down to No. 1 cannot play the first *arpeggio* common chord of C major rightly,—not to mention other surprises for the examiner! The frequent practical failure of the study of Cramer's work rests on causes which it is the aim of this edition to remove. Among these the *first and foremost* is the *non-observance of a systematic order of succession*; this, at least, has not been carried out by the author in a consistent manner. Moreover, the English edition gives the studies in a different order from the German. The English edition, which was before us in our work, was indeed a copy in which there were Cramer's own corrections, made by himself; and this copy was considered conclusive for the exact settlement of all indications of time and expression. It contains also those sixteen additional studies, not very widely known, which appeared in Vienna (and were pirated in Hamburg), the chief object of which was apparently only to make up the formal number of 100: that they are not included in the present edition is therefore not due merely to their being private property. Our attempt to remedy this evil does not demand *absolute* concur-



rence, as individual considerations will always play a certain part in teaching, if the teacher does not do his work in a pedantic manner.

A further reason why Cramer's studies have had, comparatively speaking, so little result is because of their superabundance. A similar consideration with regard to Clementi's "Gradus ad Parnassum" induced Herr Carl Tausig (imperial Prussian Court-pianist) to bring out a selection from that work with valuable directions how to practise them properly, and every intelligent pianoforte teacher is recommended to adopt them. Herr Tausig has with great tact cut out, for instance, those pieces which, although very valuable in themselves, are written in strict contrapuntal style. The pianoforte fugues and canons of Clementi, far from being a suitable preparation for Bach's "Wohltemperirtes Klavier," would rather prove a drawback. To play Bach requires previous studies which must be sought only in other compositions of this master himself, possibly also in those of Handel.\*

The author of this edition of Cramer has in like manner ruled the rejection of all those studies which do not pursue some definite technical aim. Possibly we may even be accused of not having carried this out sufficiently, and of having devoted too much space to the repetition of similar things. To this we might reply that practical experience has shown us the advantage of such various readings. Just as one must gain by perseverance a special technical facility, so the charm of a certain amount of variety in similar work acts with a stimulating and refreshing effect, and at the same time strengthens and advances the pupil, and is sometimes useful also as a test. After playing

\* Just as there used to be a Dante Faculty at Florence and other Italian Universities (Boccaccio was the first occupant of this Professor's chair), the members of which limited their philological activity solely to the enigmas of that great Sphinx, so in music-schools there might be a similar specialty made of the study of the giant spirit of Bach—the only one that can be compared with Dante. To play Bach's pianoforte works in a really finished manner is a task which, apart from the intellectual powers they demand, can only be expected from pianists who have gained a complete mastery of their subject, and who also, for example, no longer *stammer* over Beethoven's latter P. F. Sonatas. Whither the attempts to assimilate Bach's works lead, regarded from the stand-point of a special Pianoforte chair, is shown in the most startling manner in the celebrated Czerny edition of them, the transitory usefulness of which we do not dispute, but against the indiscriminate employment of which we must strongly warn our readers, if they would gain a true conception of Bach. The above remarks do not, however, imply that an insight, depending on individual data, into the playing of Bach (Inventions and Preludes) may not be begun *at the same time* as the study of Cramer.

several exercises of the same sort the player should turn back again to the first of that particular kind.

With regard to some other studies, the technical aim of which is, perhaps, still more systematically developed in Clementi's "Gradus," but certainly in conjunction with greater difficulties, we may remark that in a regulated succession of studies for a complete education in pianoforte playing, J. B. Cramer is the true precursor of Clementi.

It may, perhaps, not be unwelcome to pianoforte teachers if this opportunity be taken to mention the sequence of technical studies which the editor has adopted in his own teaching. It includes all branches of studies, ranging from the beginner to the virtuoso.

As soon as the first rudiments have been learned, for which we warmly recommend the first part of the Lebert and Stark Pianoforte School (new edition) as the most solid help, the following may be taken :

I. a) The Studies of Aloys Schmitt, Op. 16, besides the "Exercices préparatoires" to serve as an introduction to the first part;—to be practised in all the twelve keys. It is worth mentioning that Felix Mendelssohn Bartholdy, so eminent as a pianist, laid the foundation of his admirable *technique* with this work.

b) To counterbalance the comparative dryness of Schmitt's Studies, Stephen Heller's Op. 45 may be also used at the same time.

II.\* a) J. B. Cramer's Studies.

b) Stephen Heller's Ops. 46, 47.

c) C. Czerny's "Daily Practice"; also his Studies entitled "The School of Legato and Staccato," which, up to now, has been surprisingly undervalued.

III. a) Clementi's "Gradus ad Parnassum," selected and edited by Carl Tausig.

b) Moscheles' Op. 70. 24 Studies : a work better known in north Germany than in south, and which unreservedly merits the title of "classical."

IV. a) Henselt's Studies selected from Ops. 2 and 5.

b) Next to, and as a preparation for, these : Haberbier's "Etudes-poésies"; a kind of continuation of S. Heller.

\* The two-part Canons (not exceeding the Compass of a fifth) by Conrad Max Kunz, Op. 14, will prove, at this elementary stage, an excellent means of education in polyphonic playing and in the gradual furthering of the independence of the two hands.

c) Selections from Moscheles' Characteristic Studies, Op. 75.

V. Chopin's Studies, Ops. 10 and 25; and together with them, certain Preludes from his Op. 28 which have a special technical aim.

VI. Liszt's 6 Etudes de Paganini.

3 Concert-Etuden.

12 grand "Etudes d'exécution transcendante."

VII. a) Rubinstein: Selected Studies and Preludes.

b) V. C. Alkan: Selection of 12 grand Studies, for the most part more difficult than any of the foregoing.

On entering the 3rd stage, Theodor Kullak's "School of Octave Playing" (in 3 parts) should be taken in hand, and continued without haste but also without intermission. This is a most meritorious work, and in our opinion no other can take its place: it fully deserves the often misapplied title "l'indispensable du pianiste." It would lead us too far to specify other useful studies of a subordinate character for special technical objects.

Finally there is a third point to adduce in justification of our instructive edition, which seems to us the most important of all. It refers to the fingering, which is indicated by the author as inconsistently as it is sparingly, and which needed both amplifying and altering in order to help the player to attain the technical end in view. To prevent misunderstanding we will explain more fully this apparently disrespectful reproach to J. B. Cramer. His active time came just at the boundary between the ancient and modern period of pianoforte playing. The modern period, keeping pace with the increasing improvement of the instrument and the increasing demands on the player, has in the course of time arrived at a system of fingering, which is in many points diametrically opposed to the old style. Nowadays, we note, as an essential mechanical hindrance in pianoforte playing, the inequality of the ground which the fingers have to traverse, owing to the difference in the black and white keys, and it is our chief aim to make the fingers independent of this inequality, and to enable them, by continued "gymnastic" practice, to play as lightly and freely, as safely and clearly, on the black keys as on the white, and to stumble at none of the many possible combinations of white and black keys. According to the editor's opinion, which may perhaps

be considered somewhat audacious, that fingering is the best which allows of transposing the same piece into any other key without mechanical preparation and without previous trouble of deliberation. A modern virtuoso of the right kind should be able to play Beethoven's Op. 57, for example, just as well in F# minor as in F minor. A fingering intended to promote this must naturally overthrow all the rules of the old method; as it must be based simply and solely on a correct rendering of the musical phrase, without regard to the relation of black to white keys, or of the longer fingers to the shorter. But that old method appears chiefly to have aimed at evading the obstacles which threaten the immobility of the hand in the alternate use of the black and white keys, as it also ignored, among other things, the necessity for a different fingering for different kinds of touch, such as *legato*, *staccato*, etc. It further rejected the freedom of the thumb, which is indispensable for polyphonic playing and for avoiding difficulties in transposition, and naturally considered those composers the best, whose inspiration was always led by the outward vision of the twelve semitones of the octave on the keyboard as seven broad and flat keys with five small and raised keys. According to this idea Clementi's Pianoforte Fugues might certainly have claimed an undoubted superiority over those of a J. S. Bach.

J. B. Cramer (born at Mannheim 1771, died in London 1858) certainly understood the necessity for breaking with that old method, far better than did his predecessor Clementi, (born at Rome 1752, died in England 1832), a more important representative artist, whose teaching Cramer enjoyed as a boy in Vienna from 1783 to 1784 only. In Cramer's studies many traces of a reform in fingering are to be found, especially also in regard to the old restriction, already alluded to, about the employment of the thumb. But, as though alarmed at his own daring, and afraid to carry out his ideas in a consistent manner, and finally yielding to the tyranny of earlier-established custom, he frequently lapses into the old beaten track.

The editor of the present edition has thought it his duty to merge the composer who looked backwards, in him who looks forwards; but he has never gone so far as to enforce another fingering for pieces in which the invention of passages seems to have been induced by practice in the old method. The Hummel Concertos, for instance, (we mean the original, and not their antiquated form) must be played



with Hummel's own fingering, which is satisfactorily pointed out in his "Pianoforte School," without attempting either to simplify or to complicate according to modern ideas: this remark does not however altogether apply to the Mozart Concertos.

The instructive foot-notes added to each study spare us the necessity of making a general explanation of things which will be duly pointed out in their own particular place in connection with their practical application. Yet we may remark by the way that, as regards the marks of dynamic expression, we have thought fit to enlarge on the somewhat sketchy indications given by the author, and similar help seemed requisite in the *legato* slurs and *staccato* dots. We have taken special care to make the text as clear as possible, and have adopted the modern principle of writing all the notes to be played by the right hand on the upper stave, and all the notes for the left on the lower stave, and also of avoiding the surplus of double lines in similar motion of two parts, and so on. With regard to the metronome signs, which have been copied exactly from the original, we cannot conceal that many of them appear to us exaggerated in speed, not merely as regards the pace for practising, but also for their *tempo* as a piece of music.

It is possible that, as in the case of Beethoven and Schumann, the latter of whom used a defective "Mälzel" during the whole of one of his creative periods, the compass of J. B. Cramer's metronome stood to our normal pyramid as Fahrenheit to Réaumur.

Regarding the life and works of Cramer, particulars may be learned from Fétis's "Biographie universelle," second edition, 1866; Gassner's "Universal-Lexikon der Tonkunst," etc. C. F. Weitzmann's "Geschichte des Klavierspiels," has already been referred to at the beginning of this Preface, and we fully concur in what he there says about the relation Cramer bears to his predecessors and successors.

Unfortunately we have not, in spite of many efforts, been able to ascertain anything certain as to the dates of the successive publication of Cramer's Studies, the fixing of which would be of not merely historical interest. Part II. was published in Germany in 1810, (when was it published in England?) and in the notice of it in the "Allgemeine musikalische Zeitung" it was mentioned that Part I. had already gone through five editions, and might be counted amongst the very best studies that had appeared in those last five years (from 1805 to 1810).

HANS V. BÜLOW.

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## PREFACE TO THE THIRD EDITION.

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A new edition usually makes its appearance with the plea of being an *improved* one, and the addition of ten more studies to the fifty previously published, may certainly be considered in this light. These ten extra studies are also taken from the original collection of 84 Studies (published in 1810), as the sixteen added supplementarily, as Op. 81, are of less value. It had been pointed out to the editor a long time ago by competent judges that there were gaps which it was desirable to fill in order to complete the technical course of study which the player has to go through. In the selection of these ten new studies, as well as in various little additions in the foot-notes to the former fifty, and in corrections of fingering arising from practical experience, the editor has enjoyed the co-operation of his esteemed friend and colleague, Professor Carl Eschmann-Dumur of Lausanne. The latter is already well known through his excellent work "Guide du jeune Pianiste" (Guide through Pianoforte literature), and still more through his "Rythme et agilité, Exercices techniques," and the editor takes this opportunity of publicly thanking him most warmly for his private assistance.

HANS V. BÜLOW.

2  
Book I.  
No 1.

60 Etudes by J. B. CRAMER.

Edited by HANS von BÜLOW.

Allegro. ♩ = 132 M.M.

*sempre legatissimo*

First system of musical notation, measures 1-4. The piece begins with a forte (*ff*) dynamic in the right hand, followed by a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-4. The tempo is marked Allegro at 132 M.M. The instruction *sempre legatissimo* is written above the staff.

Second system of musical notation, measures 5-8. The right hand continues with a flowing eighth-note melody. A crescendo (*cresc.*) is marked above the staff. The left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand features a series of slurred eighth-note groups. The left hand continues with the eighth-note accompaniment, including some triplet markings.

Fourth system of musical notation, measures 13-16. The right hand continues with slurred eighth-note groups. The left hand accompaniment includes some triplet markings. The system concludes with a key signature change to one sharp (F#) and a 4/4 time signature.

Fifth system of musical notation, measures 17-20. The right hand features a series of slurred eighth-note groups. The left hand continues with the eighth-note accompaniment. Dynamics include *ff*, *f*, and *dim.* (diminuendo). The system concludes with a key signature change to one sharp (F#) and a 4/4 time signature.



The musical score consists of five systems of staves. The first system shows a right-hand arpeggio with fingerings 1 3 2 3 and 1 4 3 4, and a left-hand arpeggio with fingerings 1 4 and 1 4. A *cresc.* marking is present. The second system is marked (15) and features a *f* dynamic. The third system continues the arpeggiated patterns. The fourth system includes a *ten.* marking and a *fz* dynamic. The fifth system is marked (20) and includes *dim.*, *p*, *più p*, and *pp* dynamics, ending with a double bar line and a final chord.

## Remarks:

1) Each hand should be practised separately, first of all; quite slowly and with uniform strength. As a test, the player should then try to quicken the speed, and to substitute an unvarying *mezzo piano* for the *forte*. At the appearance of the slightest indistinctness he should return to the first method of practising. Only after the mechanical difficulties have been overcome should the two hands play together. The study of the "interpretation", the *crescendi* and *diminuendi* &c., should be worked out in a similar manner; that is to say, each hand should practise the marks of expression correctly, alone, before the two hands are played together. These principles are of course to be applied to all the studies.

2) The teacher should insist on a systematic *arpeggio* wherever this indication is given, and should just as strictly insist on the avoidance of the mannerism of striking notes *arpeggio* where not specially so marked. The least concession on this point — at the beginning of teaching — brings ineradicable harm with it.

The first *arpeggio* is to be played thus:

the second (bar 10) thus:

The difference in the manner of playing the two *arpeggio* chords is partly owing to their different value, and partly to the difference in sound of their forms in the two hands. The necessity for striking all the notes in bar 1 separately, arises from the meagreness of sound which would result from striking it like the chord in bar 10, since the upper part is only a repetition, three octaves higher, of the bass notes.

Allegro.  $\text{♩} = 88$ .

*ten. sempre*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with eighth and sixteenth notes, including fingerings such as 2, 1, 4, 5, and 4 5. The bass staff begins with a bass clef, the same key signature, and a common time signature. It contains a bass line with eighth and sixteenth notes, including fingerings such as 5, 4, 1, 2, 1, and 4. The second system continues the melody in the treble staff and the bass line in the bass staff, with further fingerings and a final measure in the treble staff marked with a 4. The score is written on a light blue background with a white grid.

The image shows a musical score for 'The Bird Song' by Robert Schumann, Op. 10, No. 1. The score is in G major and 2/4 time. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked 'dim.' and 'p'.



(20)

*cresc.*

*f*

*dim.*

(25)

*mf*

(30)

*sfz*

*dim.*

*p*

*più p*

*pp*

*ten.*

## Remarks:

- 1) To put down the outside fingers firmly and to hold them on their notes, is the chief thing necessary for a beneficial study of this piece. The change of fingering here given must be made as rapidly as possible.
- 2) The movement of the inner fingers in both hands, while preserving an unvaried lightness of touch, should nevertheless always keep to the natural melodic expression of the figure; that is to say, in ascending a slight *crescendo* should be made, and in descending a slight *diminuendo*.



6  
No 3.

Moderato espressivo. ♩ = 138.

The musical score is written for piano and bass in 2/4 time. It consists of six systems of staves. The tempo is 'Moderato espressivo' with a quarter note equal to 138 beats per minute. The key signature has one sharp (F#).

- System 1:** Starts with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords with fingerings 2, 5, 1, 2, 2, 4, 1, 2, 4, 5. The left hand has a bass line with a triplet of eighth notes (3) and a quarter note (4).
- System 2:** Continues the eighth-note pattern in the right hand. The left hand has a triplet of eighth notes (3) and a quarter note (4). A measure number (5) is placed above the staff.
- System 3:** The right hand plays a more complex eighth-note pattern with fingerings 3, 4, 2, #4, #3, 4, 5, 3, 4, 5, 3, 4, 5. The left hand has a bass line with a triplet of eighth notes (2, 3, 4) and a quarter note (5). Dynamics *f* and *dim.* are present.
- System 4:** The right hand continues the eighth-note pattern. The left hand has a bass line with a triplet of eighth notes (2, 3, 4) and a quarter note (5). A measure number (10) is placed above the staff.
- System 5:** The right hand continues the eighth-note pattern. The left hand has a bass line with a triplet of eighth notes (2, 3, 4) and a quarter note (5). Dynamics *cresc.* and *dim.* are present.
- System 6:** The right hand continues the eighth-note pattern. The left hand has a bass line with a triplet of eighth notes (2, 3, 4) and a quarter note (5). A measure number (15) is placed above the staff.

Remarks:

- B. F. W. 1288-38



8  
No 4.

Allegro con spirito. ♩ = 132.

*f e sempre legato*

(5)

*dim.*

(10)

*cresc.*

(15)

*f* *dim.* *p* *cresc.* *f*

*p* *cresc.* *f* *dim.*

(20)

*mf* *cresc.*

(25)

*fz* *fz*

## Remarks:

- 1) It seemed more suitable, both for the rhythm and the mechanism, to divide the figure in bars 14-17, and also that in bar 25, between the two hands. From the mechanical point of view it is better to avoid the use of the thumbs in crossing the hands, as they bring the whole palm of the hand into play, and thus hinder the ease of movement.
- 2) The fingering given in bars 10 and 11 is applicable to all similar movements in those keys which do not employ all the black notes. On transposing this study into B or D the following fingering would, on the contrary, be preferable: for the left hand 1 3 2 4, 1 3 2 4, for the right hand 1 4 2 3, 1 4 2 3.



10  
No 5.

Vivace. ♩ = 108.

The musical score is written for piano and violin. The piano part is in 2/4 time, and the violin part is in 2/4 time. The tempo is Vivace, with a quarter note equal to 108 beats per minute. The key signature is one sharp (F#). The score is divided into five systems, each with a piano and violin staff. The piano part features various musical notations, including triplets, slurs, and dynamics. The violin part features various musical notations, including triplets, slurs, and dynamics. The score is marked with 'fz' (forzando) and 'dim.' (diminuendo). The first system shows the piano part with a triplet of eighth notes and the violin part with a triplet of eighth notes. The second system shows the piano part with a triplet of eighth notes and the violin part with a triplet of eighth notes. The third system shows the piano part with a triplet of eighth notes and the violin part with a triplet of eighth notes. The fourth system shows the piano part with a triplet of eighth notes and the violin part with a triplet of eighth notes. The fifth system shows the piano part with a triplet of eighth notes and the violin part with a triplet of eighth notes. The score is marked with 'fz' and 'dim.'.

First system: Piano part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Violin part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Dynamics: *fz*, *dim.*, *fz*.

Second system: Piano part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Violin part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Dynamics: *dim.*, *fz*.

Third system: Piano part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Violin part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Dynamics: *fz*.

Fourth system: Piano part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Violin part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Dynamics: *fz*.

Fifth system: Piano part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Violin part has a triplet of eighth notes (3, 4, 3) and a triplet of eighth notes (3, 4, 3). Dynamics: *dim.*.

## Remarks:

- 1) What we commonly call "bravura" may be attained even by a beginner, by a right study of this piece, namely by clearness, equality of strength, and strictness of time. Dynamic *nuances* may, on the whole, be left out of consideration.
- 2) The chief object of this study will be attained, if the player, after having mastered all the individual difficulties, can play the piece half a dozen consecutive times with increasing power and speed.
- 3) The thirtyseconds in the right hand (in bars 2, 4, 6, 28, 29) may be struck with the third note of the left hand triplet. This permission is justified by, e.g., the tradition for the execution of the D major Prelude and of the E minor Fugue in the second Part of Bach's "Wohltemperirtes Klavier."
- 4) In the figure in bars 21 and 22 the fingering 2 3 4, 3 4 5 might also be employed.



12  
No 6.

Allegro moderato. ♩ = 114.

*pp*  
*ten. sempre legato*

*cresc.*

*f*

(5)

*pp*  
*cresc.*

(10)

*f*

(15)  
*ff*  
*pp*

(20)

*cresc.*

*f*

*dim.*

*sfz*

(25)

*cresc.*

*f*

*ten.*

*più f*

*ten.*

*ff*

(30)

*dim.*

(35)

*dim.*

*p*

Remark:

The usefulness of this study will be still more obvious if the player will also transpose it into the keys of G minor and F minor. The exercise of transposing cannot be too early recommended to the pupil, as it cultivates the ear and develops the musical understanding.



Moderato.  $\bullet = 100$ .

2/4

*p*

*sempre legato*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests, including a sequence of eighth notes in the first measure. The bass staff provides a simple accompaniment with a few notes and rests. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written on a single system with a repeat sign at the end.

The musical score is for the piano introduction of 'The Merry Widow' by Franz Lehár. It is written in 3/4 time and features a key signature of one flat (B-flat). The score is presented in two staves: a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The bass staff contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The score is divided into two measures by a vertical line. The first measure contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The second measure contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The score is written in a style that is typical of early 20th-century musical notation, with a focus on clear fingerings and slurs to guide the performer.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line and a tenor line. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written on a single staff with a treble clef. The tenor line is written on a single staff with a bass clef. The melody consists of a series of eighth and sixteenth notes, with some triplets. The tenor line consists of a single note (G) followed by a series of eighth notes. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The melody is marked with fingerings (1-4) and breath marks. The tenor line is marked with a "ten." and a breath mark. The score is enclosed in a decorative oval frame.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests, including some beamed sixteenth notes. The bass staff provides a simple accompaniment with a few notes and rests. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score is written in a classic, slightly aged style.

(15) *cresc.* *dim.*  
 (20)  
 (25) *dim.* *pp*

## Remarks:

- 1) The editor's experience in teaching has shown him that this study in its original key of D major is useless as compared with the key of D $\flat$  major into which he has transposed it. A more suitable fingering for hands of limited stretching powers in unbroken *legato* playing, for instance in going from the first into the second bar, is not to be found.
- 2) The player cannot be too particular about holding down the thumb firmly in the left hand in bars 9, 13, and 14, whilst the second finger turns over it on the last eighth. Sufficient attention is not generally given to exercises such as this in "polyphonic" playing (that is, playing in several parts or voices).
- 3) A transposition of this study into C major is also recommended, in which case the unavoidable alterations of fingering may be left to the discretion of the teacher.



16  
Nº 8.

Moderato con espressione. ♩ = 132.

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15

*p*

*poco più f*

*ten.*

*mf*

*sf*

*cresc.*

*f*

4/2 3 1 5 3 3 1 (20) 3 1

3 5 2 5 1 1 4 2 4 5 3 1

ten. (25) 4 3 4 1 2 3 5 2

dim. p 5 3 2 1 3 2 1 2 3 5 2



3 1 4 2 5 1 4 1 4 2 poco più f 2 4 2

(30) 1 2 5 3 4 2 3 1 ten. dim. pp 2 1 2 4 3 2 1 4 1 2

## Remarks:

1) In the first place this study must be considered as an exercise of rapidity for the left hand. The teacher should encourage in the pupil a sense of the progression of the bass part, at the same time as the endeavour to acquire equality of touch. This feeling must be made evident in an almost imperceptible accentuation of the notes which mark the different modulations. Of course, these accents are not to be piled on, needlessly: bars 1 and 2, for instance, do not admit of a repeated accent of the lowest note, whereas in bar 5 the fourth and eighth eighths should be slightly accented in addition to the first and third quarters, and in bars 6 and 7 each quarter; whilst in bars 23 and 31 the second eighth bears no accent, on account of the continuance of the same harmony.

2) No less useful is the separate study of the right hand to ensure an intelligent and beautiful rendering of the study. Careful attention should be given to the seemingly complicated fingering, which is dictated by a regard for the different qualities of touch, and a correct declamation of the melodic phrases.

3) The turn in bar 29 may be played in two ways, either  or , but the editor prefers the latter way, because it adheres more strictly to the rhythm intended, namely: a dotted quarter held over the second beat; and the dissonance of the A<sup>b</sup> against the G of the bass (on the 4<sup>th</sup> eighth) cannot be considered objectionable.



18  
No 9.

Moderato. ♩ = 92.

(5)

*dolce e sempre legato*

(10)

*cresc.* *f*

(15)

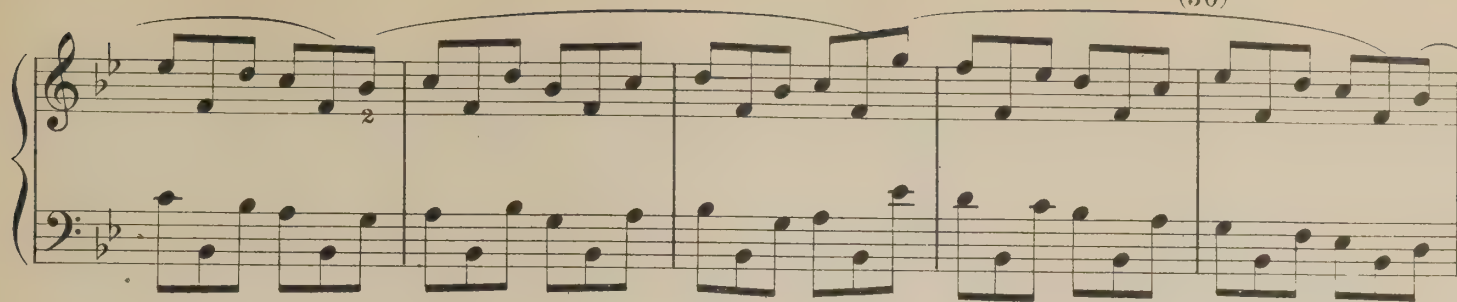
*dim.* *cresc.*

(20)

(25)

*dim.* *dolce*

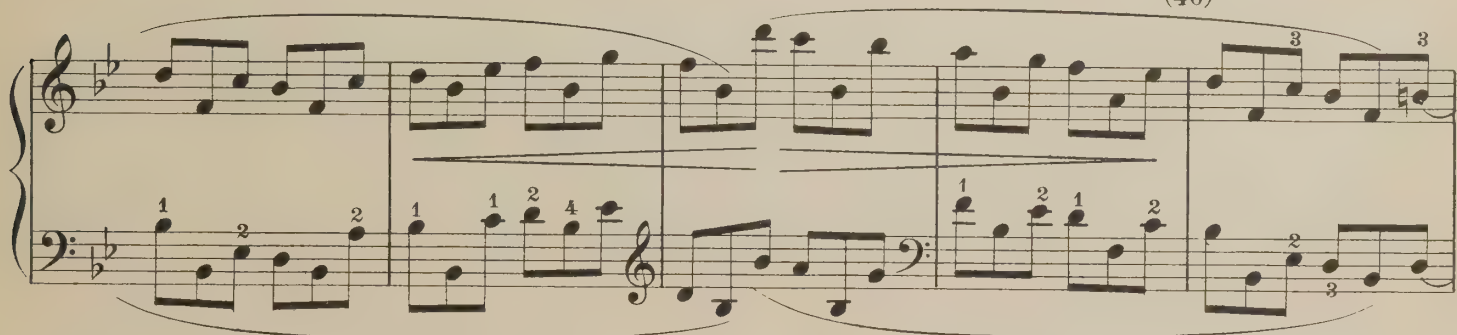
(30)



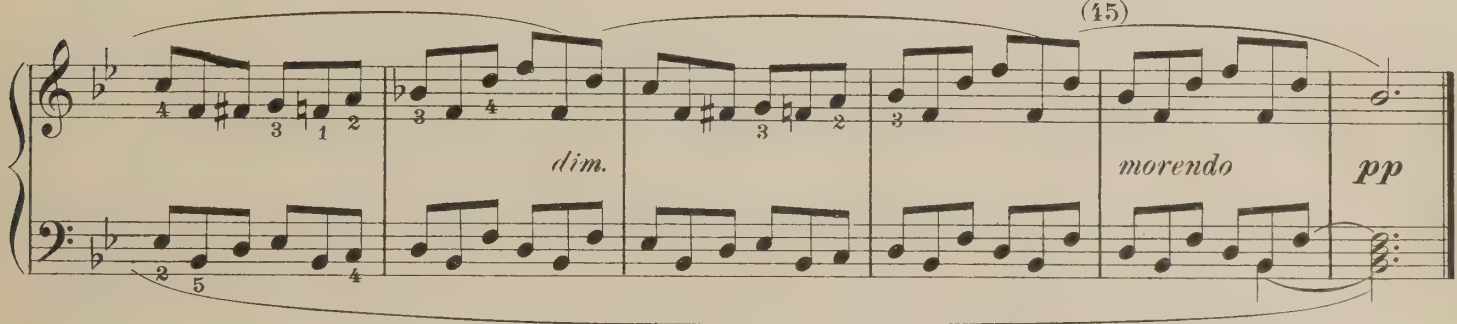
(35)



(40)



(45)



## Remarks:

1) The original fingering has been retained, although in accordance with the principles of modern technique—especially in conjunction with the phrasing—systematic alterations might have been made. Yet the principal object is to learn a *legatissimo* in both hands, which, throughout, rise and fall in union.

2) By the division of the slurs, the player will see that the first up-beat note is silent, and that the subject begins with an Arsis (up-beat) to which, after two bars, a very slight accent is given. A deviation from this phrasing, in bars 34–40, is justified by the extension of the melody, in which any break before the final eighth of bars 34 and 38 is inconceivable.

3) The metre must be thought of as follows:  $\frac{6}{8}$  ♩ | ♩ | ♩ | ♩ | ♩ | ♩ and the fingers should linger slightly on the first and fourth notes in both hands, though of course without delay in striking the second and fifth notes.

4) The new popular editions (Litolf and Peters) give *f* instead of *b♭* as the second eighth of the left hand in bars 35 and 39, which is contradicted by the old English edition (with the author's own corrections) which the editor had before him.



20  
Nº 10.

Allegro brillante. ♩ = 152.

First system of musical notation (measures 1-4). The right hand features a rapid sixteenth-note scale with fingerings 3, 1, 3, 2, 1, 3, 2, 1, 3. The left hand has a few chords and a single note. Dynamics include *fz* and *f*.

Second system of musical notation (measures 5-8). Measure 5 is marked with a circled (5). The right hand continues the scale, and the left hand has a more active line with fingerings 3, 1, 5, 3, 2, 1, 5, 3, 2, 1. Dynamics include *fz*.

Third system of musical notation (measures 9-12). The right hand has a scale with fingerings 3, 4, 5, 1, 3, 4, 2, 1, 4, 5, 2, 1, 3, 4, 2. The left hand has a scale with fingerings 1, 2, 3, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Dynamics include *ten.*

Fourth system of musical notation (measures 13-16). Measure 13 is marked with a circled (10). The right hand has a scale with fingerings 1, 3, 4, 2, 1, 4, 5, 2, 1, 3, 4, 2, 1, 2. The left hand has a scale with fingerings 3, 2, 1, 5, 4, 2, 1, 5, 3, 2, 1, 5. Dynamics include *ten.*

Fifth system of musical notation (measures 17-20). Measure 17 is marked with a circled (15). The right hand has a scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5. The left hand has a scale with fingerings 3, 2, 1, 2, 1, 3, 2, 1, 2, 1, 3, 2, 1, 2, 1, 3. Dynamics include *ten.*

Sixth system of musical notation (measures 21-24). The right hand has a scale with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a scale with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Dynamics include *ten.*

Musical score for piano, measures 13-30. The score is in G major and 4/4 time. It features complex arpeggiated chords and rapid sixteenth-note passages in both hands. Measure numbers 13, 16, 20, 25, and 30 are indicated. Dynamics include *dim.*, *p*, *cresc.*, *ff*, *dim. sempre.*, *ten.*, *simile*, *p*, *morendo*, and *pp*. Fingerings are extensively marked with numbers 1-5.

## Remarks:

- 1) As regards the execution of the *arpeggio* chords in the first and last bars, compare the foot-note to No. 1.
- 2) The *staccato* which comes in the two hands, alternately, must be played very sharp. Bars (13-16.)
- 3) The episode in 21-25 requires special attention, on account of the changing fingering in the right hand.
- 4) In spite of a great similarity to No. 1, this study cannot be considered superfluous.



22  
No 11.

Moderato.  $\text{♩} = 62.$

*p sempre tenuto*

(5)

(10)

(15)

*marcato*

(20)

(25)

(30)

(35)

*cresc.*





24  
No 12.

Allegro. ♩ = 144.

*mf* *leggiere*  
*ten.*

(5)

*p*

(10)

*p* *sfz* *dim.*

*dim.* *p*

(15)

*f* *p*

First system of the musical score. The right hand features a melodic line with fingerings 5 3, 5 4, and 5 3. The left hand has a bass line with fingerings 3, 1 2 1, 4 1 2 1, and 3. The system includes a measure marked with a crescendo (*cresc.*) and a measure marked with a forte (*f*) dynamic.

Second system of the musical score. The right hand continues the melodic line with fingerings 5 3, 4 2, 5 3, 4 2, and 4. The left hand has a bass line with fingerings 5 3, 4 2, and 5. The system includes a measure marked with a crescendo (*cresc.*) and a measure marked with a decrescendo (*dim.*) dynamic.

Third system of the musical score. The right hand features a melodic line with fingerings 5 3 2 and 4. The left hand has a bass line with fingerings 4, 2 1 2 1, and 2 1. The system includes a measure marked with a piano (*p*) dynamic and a measure marked with a forte (*f*) dynamic.

Fourth system of the musical score. The right hand features a melodic line with fingerings 3 5, 2 4, 1 3, 2 4, 1 3, 2, and 3. The left hand has a bass line with fingerings 3, 2 4, 1 3, 2, and 3. The system includes a measure marked with a forte piano (*fp*) dynamic and a measure marked with a decrescendo (*dim.*) dynamic.

Fifth system of the musical score. The right hand features a melodic line with fingerings 2 1, 2 1 2 1, and 2 1. The left hand has a bass line with fingerings 4 5, 2, 4, 3, and 3. The system includes a measure marked with a ritardando (*rit.*) dynamic and a measure marked with an *a tempo* dynamic.

Sixth system of the musical score. The right hand features a melodic line with fingerings 3, 2 1, 3, 2 1, and 3. The left hand has a bass line with fingerings 3, 2 1 2 1, and 3. The system includes a measure marked with a sforzando (*sfz*) dynamic and a measure marked with a forte (*f*) dynamic.



(35) *rall.* *a tempo*

*p* *p*

(40)

*sf sf sf sf*

(45) *fz p fz p*

*f dim. p*

The musical score consists of five systems of two staves each. The first system (measures 35-40) begins with a tempo change from *rall.* to *a tempo*. It features a piano (*p*) dynamic and includes fingerings such as 2 1 2 1, 3 2, 5, 4, 4 3 2 1, 3 1 2 1, 4 1 2 1, and 5 1 2 1. The second system (measures 41-46) continues the piece with a *sf* (sforzando) dynamic. The third system (measures 47-52) includes a *fz* (forzando) dynamic. The fourth system (measures 53-58) features a *f* (forte) dynamic. The fifth system (measures 59-64) includes a *dim.* (diminuendo) dynamic and a *p* (piano) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes.

(50)

(55)

(60)

## Remarks:

1) Changing the fingers on the same key is one of the most useful means of gaining flexibility and rapidity. These however can only be attained by the most careful attention to distinctness, and a due control of this necessitates a very moderate speed, especially in first beginning the study.

2) The fatigue usually felt by the player, especially in the first stage of practising an unbroken light *staccato*, will imperceptibly lead him to seek for resting places, or "breathing points" (Stützpunkten) which he thinks he will find by slurring together single intervals, which by their regular recurrence immediately strike the ear; for example, in bars 1-8 in the connection of every fourth sixteenth with the following one. It is advisable by self-watchfulness to guard against this temptation. On the other hand the slur on the second quarter of bars 9 and 11 in the left hand is necessary, because  $d\sharp$  is a passing note, which requires accenting to distinguish it from the bass notes  $c$ ,  $a$ , on the third and fourth quarters.

3) Bars 15 and 16. • The third quarter in the right hand is a suspension, which is resolved on the fourth quarter in the left hand.

N.B. This study is not included in any other German edition, and was composed afterwards by Cramer as a substitute for No 14 of the first volume of the original English edition. The proof-copy of the original English edition, contains the remark "new" in J. B. Cramer's own handwriting.



28  
No 13.

Allegro non troppo. ♩ = 72.

*f*

(5)

(10)

29

(15)

*ff*

*cresc.*

*ten.*

(20)

*sfz*

*ten.*

**Remarks:**

1) As a certain continuity is not only desirable but necessary in the special study of every mechanical difficulty, the editor has placed this study next in order to the previous one, which was especially written for the fourth and fifth fingers, and has followed it by two other studies on the trill. No special explanation is needed, moreover, to point out that in the present exercise a fresh technical figure has appeared; the weaker fingers being here joined to the stronger ones, in a rapid and equally light touch. Besides this, the player gains the faculty of rapidly drawing the fingers together after suddenly stretching them out, whereby the whole hand cultivates a kind of rounded movement in such a manner that it appears to be perfectly at rest. Herr Carl Eschmann makes use of the following different reading in his teaching, and it deserves imitation:

5 4 3 2 1 and 5 1 4 3 2 1

2) The editor lays special stress on the importance of a very exact fingering for the left hand. His experience of the force of the law of indolence has taught him that a fingering such as the usual *convenient* too generally leads to the following audible, or rather, inaudible, results: In polyphonic music (that is, music in more than one part) this sort of playing sometimes leads to the most flagrant misunderstanding of the progression of parts. Passages in thirds, as, for example, those *piano* passages in the Presto of Beethoven's C# minor Sonata Op. 27, No 2, bars 47, 48, 53 and 54, require a similar fingering for a correct execution. The deeper touch of the modern pianoforte especially inclines one perhaps more to this habit of indolence than was the case in the earlier epochs of pianoforte playing, under the dominion of the Viennese mechanism.



30  
No 14.

Andante. ♩ = 112.

The musical score is for a piece titled "No 14." in 2/4 time, marked "Andante" with a tempo of 112 beats per minute. The score is written for piano and right-hand accompaniment. It consists of five systems of music, each with a right-hand part (treble clef) and a piano part (bass clef). The first system begins with a right-hand part featuring a series of sixteenth-note runs, marked with a slur and the word "dolce legato". The piano part provides a simple harmonic accompaniment. The second system continues the right-hand part with more complex fingering and includes a "simile" marking. The third system features a "mf" (mezzo-forte) dynamic and includes a section marked "(10)". The fourth system includes a "dim." (diminuendo) marking and a "p" (piano) dynamic, with a section marked "(15)". The fifth system concludes with a "ten." (tension) marking and a section marked "(20)". The score is filled with various musical notations, including slurs, fingering numbers, and dynamic markings, indicating a technically demanding piece.

ten.

(30)

(35)

(40)

## Remarks:

- 1) The editor thinks that a trill consisting of six notes to the eighth is of more use than the four notes which the original edition gives.
- 2) To begin the trill on the upper auxiliary note is justified both by the importance it plays in the piece, by a due regard to the smoothness of the after-turn, and by the charm it gives as a suspension note, since it nowhere destroys the clearness of the harmonics.
- 3) There are exceptions to this in the left hand, in bars 25, 27, 35, and 37, where, to begin with, the auxiliary note would cause a confusion in the bass harmonies in their most essential point:—their roots.
- 4) In bars 13–15 a critical revision of the left hand part seemed indispensable, as in the original it is inconceivably bald.



32  
No 15.

Lento. ♩ = 76.

*cantabile.*

*dolce.*

*ten.*

*(5) ten.*

*cresc.*

*f*

First system of the musical score. The treble clef staff features a continuous sixteenth-note arpeggiated pattern, with fingerings 5, 3, 4, and 5 indicated above specific notes. A slur labeled (10) spans the final two measures. The bass clef staff has a few notes, including a half note with a slur, and the word *ten.* is written below the staff.

Second system of the musical score. The treble clef staff continues the sixteenth-note arpeggiated pattern with fingerings 5, 4, 3, and 3. The bass clef staff has a few notes, including a half note with a slur, and fingerings 1, 2, 3, 4, and 5 are indicated below the staff.

Third system of the musical score. The treble clef staff continues the sixteenth-note arpeggiated pattern with fingerings 5, 3, and 2 1. The bass clef staff has a few notes, including a half note with a slur, and fingerings 2 and 3 are indicated below the staff.

Fourth system of the musical score. The treble clef staff has a few notes, including a half note with a slur, and fingerings 4 5 and 4 5 are indicated above the staff. The bass clef staff continues the sixteenth-note arpeggiated pattern with fingerings 4 and 5 indicated below the staff.

Fifth system of the musical score. The treble clef staff has a few notes, including a half note with a slur, and fingerings 3 and 5 are indicated below the staff. The bass clef staff continues the sixteenth-note arpeggiated pattern with fingerings 3 and 5 indicated below the staff. A slur labeled (15) spans the final two measures.



2 4 5

*ten.*

(20)

*ten.*

(25)

*ten.*

15

*dolce*

(30)

*tenuto il possibile*

Remark:

This would seem to be the right place for the present study, as a counterpart to the foregoing one. As all the so-called "power" in pianoforte playing depends upon the flexibility which the fingers have attained by practice, so all the independence of the fourth and fifth fingers which has been gained in the previous study will be of use here in readiness for the proper execution of the upper part. By writing out the trill in full, the editor hopes he may have remedied that pitiable helplessness which often leads to the most preposterous interpretations of passages, as for instance, in the last movements of Beethoven's Sonatas Op. 53, 109 and 111, and also in the first movement of Op. 106.



## Book II.

## No 16.

60 Etudes by J. B. CRAMER,  
Edited by HANS von BÜLOW.

Moderato. ♩ = 76.

The musical score for Etude No. 16 is written for piano in G major (one sharp) and 6/8 time. The tempo is Moderato, with a metronome marking of ♩ = 76. The score is divided into several systems, each containing two staves (treble and bass clef). The piece begins with a piano introduction marked *p* and *sempre tenuissimo*. The main section starts with a *cresc.* marking and includes various technical exercises such as triplets, sixteenth-note runs, and slurs. Dynamic markings include *f* (forte) and *poco a poco cresc.* (gradually increasing). The score concludes with a *ten.* (tenuto) marking. The piece is numbered 16 in the top right corner of the first system.

25 37

(30)

*cresc.* *f*

(35)

*f*

(40)

*mf* *dim.* *p* *cresc.* *f*

Remarks:

1) In order that the pupil may fully profit by the very various and abundant practising material which is here to be found, this study really requires a vivâ voce explanation. From its technical aspect the employment of the outer fingers 3, 4, 5, (for instance: in bars 1-4 for the right hand, and in bar 7 and following bars, 17 etc., 37 etc., for the left hand) may give occasion for numerous preparatory exercises, in the separate practice of which the fingering may be correspondingly changed, that is to say, made more difficult. From a purely musical point of view it affords an insight into the polyphonic style, especially into the imitative style, as, for example, in bars 11-13, and 21-24, which episodes should be taken in hand first.

2), In bar 21, the middle part (which was illogical as it originally stood) has been corrected. The fingering, which in this and the following bars at first sight appears strange, is based upon the polyphonic character of the piece.



## Nº 17.

Vivace ♩=100.

*mf e leggiero*

*ten.*

*sempre sopra la mano destra*

*ten.*

(5)

*ten.*

*ten.*

(10)

*ten.*

*ten.*

The musical score is written for piano and tenor. The piano part is in 9/16 time and features a complex, flowing melody with many slurs and ties. The tenor part provides a steady accompaniment, often consisting of single notes or simple chords. The score is divided into six systems, each with a piano staff and a tenor staff. The tempo is marked Vivace at 100 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings.

5 4 4 5 2

*f*

ten.

4

4

ten.

4

(15)

1 4 2

ten.

4

5

ten.

3

ten.

2

1

ten.

15

5

4 2

4 5 2 1 5

*cresc.*

2

4

ten.

*f*

5

4

2

1

4

2

5

ten.

*p*

5

3

3

5

2

5

4

2

1

5

3

5

2

(20)

*cresc.*

ten.

*f*

5

3

2

1

3

2

5

3

2

1

2

ten.

*fp*

5

4

3

5

2

*fp*

5

3

2

1

5

2

5

2

4

1

4

1

*cresc.*

ten.

1

2

3

5

1

5

*f*

Remarks:

## Remarks:

- 1) The unusual time-signature  $\frac{9}{16}$  should be considered in the same proportion as the more common  $\frac{9}{8}$  time. In addition to the principal accents, which fall on the first, fourth, and seventh sixteenths, there should also be a very slight accent on the third, sixth, and ninth sixteenths.
- 2) It would also be technically useful to imagine the piece, besides, in  $\frac{3}{8}$ , that is to say, in  $\frac{6}{16}$  time, in place of the  $\frac{9}{16}$  time, as an exercise in the equality of the alternate hands, which should to a certain extent seem like one hand, and thus, instead of the foregoing:

to practise, also, with the following accent:



40  
No 18.

Allegro. ♩ = 92.

First system of the musical score. The right hand (treble clef) plays a continuous eighth-note melody with various fingerings indicated above the notes. The left hand (bass clef) plays a simple accompaniment of quarter notes. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). The key signature has one flat (B-flat) and the time signature is 2/4.

Second system of the musical score, starting with a measure rest labeled (5). The right hand continues with eighth-note patterns, including triplets. The left hand has a more active role with eighth-note accompaniment. Dynamics include *f* (forte).

Third system of the musical score, starting with a measure rest labeled (10). The right hand features eighth-note runs. The left hand has a simple accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Fourth system of the musical score, starting with a measure rest labeled (15). The right hand continues with eighth-note patterns. The left hand has a simple accompaniment. Dynamics include *f* (forte).

Fifth system of the musical score, starting with a measure rest labeled (20). The right hand features eighth-note runs. The left hand has a simple accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Sixth system of the musical score, starting with a measure rest labeled (25). The right hand continues with eighth-note patterns. The left hand has a simple accompaniment. Dynamics include *f* (forte) and *dimin.* (diminuendo).

(30)

(35)

(40)

(45)

(50)

## Remarks:

- 1) The more modern school, in general, professes unconditionally the principles of A.B. Marx:—that the technical should never be separated from the intellectual, in studying, but should go hand in hand with it; which obviates the tendency to get dull and stupid in the exercise of the musical profession. Thus, in the present instance, the agitated rocking to and fro, which is the special characteristic of this piece, should be studied at the same time as its technical interpretation.
- 2) The left hand accompaniment is to be practised alone, with the strict conscientiousness which has already more than once been urged even for the practising of passages apparently unimportant.
- 3) With regard to the *acciaccatura* in bars 1, 3, 11, 13 etc, we may remark that even the shortest prefix, like all the other grace-notes, must be played strictly in the bar to which the following note belongs, and must not overstep the threshold of the line that marks the preceding bar. Thus we need not mind the momentary dissonance,



bar 51, but should fight shy of the following octaves:



bars 51-52, and so on.



42  
Nº 19.

Allegro. ♩ = 138.

The musical score is written for piano in 2/4 time, marked Allegro with a tempo of 138 beats per minute. It is in the key of B-flat major (one flat). The score is divided into five systems, each containing a treble and bass staff. The first system begins with a forte (f) dynamic and a slur over the first two measures. The second system continues the melodic line with various fingerings. The third system includes a 'dim.' (diminuendo) marking and a repeat sign. The fourth system features a 'f' (forte) marking and a repeat sign. The fifth system concludes the piece with a final flourish.

(15)

(20)

*secco*

## Remarks:

1) The directions given in No. 1 regarding the correct manner of playing *arpeggio* chords, find, if need be, their most obvious justification in this and the following study. The acoustic impurity which must result from striking the lower notes of a chord beforehand and sounding them together with notes which belong to another harmony, will wound any sensitive ear, and will lead the teacher thenceforth not to tolerate the slightest carelessness on the pupil's part in this respect.

The execution is here once more plainly set before the player:

in slower practice eventually thus, also:

2) With beginners, in particular, care must be taken that the first practice of this piece should be extremely slow, with the greatest possible strength, and a complete consciousness of each individual tone, and that each finger be raised pretty high before striking.

3) After the first mechanical difficulties have been overcome, and after the player becomes familiar with the varying intervals, then the ascending passages should be practised *crescendo* and the descending passages *diminuendo*.

4) With regard to the *acciaccatura* (the short prefix) in bar 7 the remark already given about *arpeggio* equally applies. Compare also Note 3 to No. 18.



44  
No 20.

Allegro. ♩ = 138.

The musical score is written for piano and bass. It begins with a treble staff containing a series of chords, with a '4' indicating a four-measure rest. The bass staff starts with a forte (*f*) dynamic and contains a complex melodic line with many fingerings (1-5) and slurs. The second system continues the bass line with more fingerings and includes a measure marked with a '(5)' above it. The third system features a treble staff with chords and a bass staff with a melodic line that includes a '3 2' marking. A 'fz dimin.' (forzando, diminuendo) marking appears in the third measure of the bass staff. The fourth system is marked with a piano (*p*) dynamic and contains a bass staff with a melodic line and fingerings. The fifth system continues the bass line with more fingerings and slurs. The score concludes with a final chord in the treble staff.

(15)

*cresc.* *f* *dim.* *p*

(20)

*cresc.* *f*

(25)

*ten.* *f*

(30)

*fz* *fz* *fz* *fz* *fz*

## Remarks:

All the comments on the preceding study are equally applicable to the present one. However much it may be taken as a matter of course, yet we may once more recommend that the pupil be taught to practice the bars in couples. In transposing this study or the previous one into other keys there must be several modifications in the fingering, which must always be regulated with a view to holding the hand as quietly as possible.



46  
No 21.

Allegro agitato. ♩ = 66.

*il Basso marcato ma leggiero*

*dim.* *p*

*dimin.* *p* *cresc.* *f*

(15)

(20)

(25)

Remarks:

- 1) It is recommended to practise the figure with two or three repetitions of the first two notes, thus: and
- 2) With regard to the fingering for the left hand in bars 4, 8, 16, 24, and 28, the second foot-note to No. 13 must be borne in mind.
- 3) The teacher should also be extremely strict in not permitting in the left hand that much loved amateur fingering with the fifth instead of the fourth for common chords in the close position.
- 4) To obtain a clear rhythmic expression, the part of the left hand should (here as elsewhere) be practised separately. The time spent upon this will repay the trouble.



## No 22.

Allegro moderato. ♩ = 132.

Musical score for No. 22, Allegro moderato, 2/4 time, key of D major. The score consists of five systems of piano and right-hand parts. It includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *cresc.*, *p*, *sfz*, and *ten.* Fingerings are indicated by numbers 1-5. Measure numbers 43, 48, and 53 are marked.

## Remarks:

1) As there is no typical shorter figure carried through this study, but rather various groups of figures joined together, it would be advisable to practise it at first in the small groups which belong together. Thus, for instance, bar 1 should be first practised alone, and then in conjunction with bar 2; then the spun out figure beginning in bar 3, and also the one which appears in bar 9, and so on.

2) That the right hand part requires special study is perfectly plain: strict attention must be given to the correct phrasing—the musical punctuation,—and this is made sufficiently clear by the beginning and ending of the *legato* slur.

3) The following manner of playing the shake (in bars 2, 6, 8, &c) may be given as being in even better taste than the one written out in bar 2:

By delaying the entrance of the C# the auxiliary note D gains a greater significance as a suspension. This mode is especially recommended for bar 26, to avoid the casual following fifths d c# between the upper part and the bass.

g f#



## No 23.

Presto  $\text{♩} = 100.$ 

The musical score is for a piece titled "No 23." in the key of D major (one sharp) and 12/8 time. The tempo is marked "Presto" with a quarter note equal to 100 beats per minute. The score is written for piano and right hand. The piano part consists of a steady eighth-note accompaniment. The right hand part features various melodic lines, including triplets, sixteenth-note runs, and slurs. Fingerings and articulation marks are indicated throughout. The score is divided into five systems. The first system shows the initial key signature and time signature. The second system includes a measure with a measure rest in the piano part. The third system continues the melodic development. The fourth system is marked with a measure rest in the piano part. The fifth system concludes the piece with a final melodic phrase.

(15)

(20)

*ten.* *dim.*

*p smorz.* *più p*

(25)

*pp cresc.* *f*

*ff* *f* *non legato* *ten.*

## Remarks:

This study, which was No 2 in the original, was not in its right place there. The alternation of rapidly stretching out the hand and drawing it in again, and the demands made on the weaker fingers, require a higher degree of technical development from that expected of No. 1. After the preparation of Nos. 11, 13, and 21, the task will now, however, not be difficult. The necessity for a separate study of the left hand does not need pointing out.



Moderato  $\text{♩} = 84$ .

B.F.W. 1289 - 31

First system (measures 1-8). Right hand: chromatic scale with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 2, 1, 4, 2, 1, 4. Left hand: bass line with fingerings 3, 1, 2, 4, 1, 3, 2, 1, 2, 4, 3. Dynamics: *f*, *dim.*, *p*, *cresc.*

Second system (measures 9-16). Measure 15 is marked with (15). Right hand: chromatic scale with fingerings 1, 3, 4, 4, 3, 4, 4, 3, 2, 4, 2, 3, 4, 2. Left hand: bass line with fingerings 4, 2, 5, 4, 5, 4, 2. Dynamics: *f*, *dim.*, *p*.

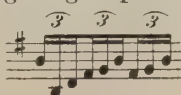
Third system (measures 17-24). Right hand: chromatic scale with fingerings 4, 3, 2, 4, 3, 2, 3, 4, 3, 2, 3, 4, 3, 2. Left hand: bass line with fingerings 2, 1, 2, 1. Dynamics: *p*, *ten.*, *poco cresc.*, *ten.*

Fourth system (measures 25-32). Measure 20 is marked with (20). Right hand: chromatic scale with fingerings 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. Left hand: bass line with fingerings 3, 4, 3, 4, 3, 4, 3, 4. Dynamics: *mf*, *f*, *ff*, *dim.*

Fifth system (measures 33-36). Right hand: chromatic scale with fingerings 3, 3, 3, 3. Left hand: bass line with fingerings 3, 3, 3, 3. Dynamics: *p*, *più p*, *ten.*

## Remarks:

- 1) The chromatic progressions in the right hand figure must at first be specially accented.
- 2) The value of this as a *staccato* study for the left hand must not be underrated. Let the player imagine to himself the effect of a *pizzicato* on the violoncello. The fingering requires special attention.

This different reading for preparatory practice  is from Carl Eschmann, who at the same time recommends the player to hold on the second sixteenth, with the thumb.



54  
No 25.

Allegro moderato.  $\text{♩} = 132$ .

The first system of musical notation for No. 25. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The tempo is Allegro moderato, with a quarter note equal to 132 beats per minute. The first measure is marked with a mezzo-forte (mf) dynamic. The right hand plays a series of eighth notes, with fingerings 5, 5, 4, 4, 5, 4, 4, 5, 4, 5, 4. The left hand plays a series of eighth notes, with fingerings 1, 5, 1, 5. The system is divided into three measures.

The second system of musical notation for No. 25. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The right hand plays a series of eighth notes, with fingerings 5, 5, 4, 4, 5, 4, 4, 5, 4, 5, 4. The left hand plays a series of eighth notes, with fingerings 1, 5, 1, 5. The system is divided into three measures.

The third system of musical notation for No. 25. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The right hand plays a series of eighth notes, with fingerings 5, 5, 4, 4, 5, 4, 4, 5, 4, 5, 4. The left hand plays a series of eighth notes, with fingerings 1, 5, 1, 5. The system is divided into three measures.

(10)

The fourth system of musical notation for No. 25. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The right hand plays a series of eighth notes, with fingerings 5, 5, 4, 4, 5, 4, 4, 5, 4, 5, 4. The left hand plays a series of eighth notes, with fingerings 1, 5, 1, 5. The system is divided into three measures.

(15)

The fifth system of musical notation for No. 25. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The right hand plays a series of eighth notes, with fingerings 5, 5, 4, 4, 5, 4, 4, 5, 4, 5, 4. The left hand plays a series of eighth notes, with fingerings 1, 5, 1, 5. The system is divided into three measures.

ten. ten. (mezzo legato)

(20)

*p cresc.*

(25)

*f*

*poco a poco dim.* *p* *pp*

## Remarks:

1.) The principal difficulty for the beginner, consists in the independence of one another required in the two hands, — the union of a *legatissimo* in the right hand with a transparently light *staccato* in the left hand, up to and including bar 16. The *staccato* must be played throughout with a loose wrist, in such a manner as to give the effect of a *pizzicato* on stringed instruments.

2.) Dynamic *nuances* are recommended, as the piece ought not merely to be correct, but also to make a beautiful and expressive effect. The slight *crescendi* and *diminuendi* which are desirable will come quite naturally from the rise and fall of the melody.

3.) Special attention must be given to the phrasing, particularly to the two-bar phrases, (5, 6; 11, 12; 21, 22;) which spin out the foregoing four bar periods. This is of great importance in learning by heart.



## No 26.

Allegretto  $\text{♩} = 132$ 

5 4 2 simili

2

*mf*

1 5

3

*sfz*

2 1 3 2

5 3

(5)

*sfz*

2 1 3 1

3 4

*marc.*

*p*

1 1 2 5

(10)

*mf*

3 2 3

1 5

*p*

4

*f*

3 2 3

4

1 3 1 2

(15)

*mf*

1 4

2 1 2

5

*sfz*

3

(20)

4 3

*sfz*

53

5

3 1 2 3

(25)

57

*cresc.*

(30)

*ff*

*sfz*

*dim.*

(35)

*sfz*

*sfz*

(40)

*cresc.*

*f*

*p*

(45)

*f*

*p*

*ff*

#### Remarks:

1) Double notes like these are easier for beginners than, for example, passages in thirds, because the strength of the whole hand is able to sustain the weakness of the individual fingers. The chief point to be attained is to raise the hand with an elastic touch after every two slurred notes, so that the execution takes the following form:

&c. It would even be well, in practising, to make a still longer rest, thus

2) An opportunity is here afforded to the left hand to continue the *staccato* practice begun in the foregoing study. The thirtyseconds which occur in bars 8, 10, &c. must be played very rapidly.

3) Various readings (Carl Eschmann): and These can also be equally well rendered in bars 25 and 26.



58  
No 27.

Allegro  $\text{♩} = 104$ .

Handwritten musical score for piano, numbered 58, No 27. The tempo is Allegro, marked with a quarter note equal to 104 beats per minute. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The score is divided into measures by bar lines, with measure numbers (5), (10), (15), (20), (25), and (30) marked at the beginning of their respective systems. The piece concludes with a final double bar line.

#### Remarks:

1) To give a finished interpretation of this beautiful piece really requires a fair amount of theoretical knowledge on the part of the player; yet even merely working at it technically will tend towards that knowledge. It is the teacher's task to make such explanations in harmony as may be suitable to each individual case; for instance, to point out to the pupil the places where the bass note should be imagined as prolonged, to make each changing tonality plain to him, but above all to arouse his susceptibility for the melodic inflexions of the voices, singly, as well as together contrapuntally.

2) The necessity for practising each hand separately is understood of itself.

3) In bars 15-17 the editor considered it more practicable to avoid the extremely awkward crossing of the hands — awkward at least in the look of the thing — by simply interchanging the progression between the two hands.



60  
Nº 28.

Allegro non troppo. ♩ = 138.

*mf* *simile* (5)

*il Basso sempre tenuto e marcato* 42

(10)

(15) *cresc.*

(20) *dim.* *cresc.*

(25) *dim.*

(30)

Musical score for piano, measures 35-55. The score is in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The right hand plays a continuous stream of eighth-note triplets, while the left hand plays a series of octaves. Dynamics include *p*, *mf*, *sf*, *f*, *dim.*, *p*, *più p*, and *pp*. Measure numbers 35, 40, 45, 50, and 55 are indicated at the start of their respective systems.

Remarks:

1) This study forms, certainly, the best introduction to the practice of thirds. The detached *staccato* of the fourth sixteenth — a useful exercise, by the way, in elasticity — saves the hand from getting tired. To repeat the first two notes of the figure several times is a good preparatory exercise:



2) The octaves in the left hand should be played as firmly and distinctly as possible. The teacher must not allow the pupil to fall into the trick — well-meant, but amateur and bad — of replacing the thumb on the upper note by one of the fingers with the idea of binding it to the next octave above, while at the same time he is obliged to loose the bottom note of the previous octave because he cannot stretch so far. The same thing the other way about, is equally undesirable, namely: to change the little finger into the third, and to loose the upper note in going to an octave below.



62  
No 29.

Allegro vivace. ♩ = 160.

The musical score is written for piano and tenor. It consists of six systems of staves. The piano part is in the upper staff of each system, and the tenor part is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 160. The score includes various musical notations such as fingerings, slurs, and dynamic markings. The first system begins with a mezzo-forte (mf) dynamic. The second system includes a tenor (ten.) marking. The third system features a tenor (ten.) marking and a forte (f) dynamic. The fourth system includes a forte (f) dynamic and a piano (p) dynamic. The fifth system includes a fortissimo (sfz) dynamic and a decrescendo (dim.) marking. The sixth system includes a piano (p) dynamic. The score is marked with measures 10 and 15.

63

(20)

ten. cresc. ten. mf

cresc. f ten. dim.

(25)

dolce cresc.

(30)

f ten.

f ten.

## Remarks:

- 1) This study could scarcely be mastered by the pupil, at the point at which he may be supposed to have arrived, in the rapid *tempo* assigned to it. But this need not prevent him from studying it at a slower pace, and with this view it is not premature to place it here. The teacher will do well to return to this study after a time, when the pupil has learned some of the further numbers in this collection, and to follow out systematically the plan of recapitulation.
- 2) The fingers must be raised at the end of each slur, and this must be attended to with the most rigid exactness, and must not be merely felt but also visible.
- 3) With regard to the *arpeggio* notes in the left hand, which appear as *acciaccature* (or short prefixes,) the reader is referred to what has been already said in the foot-notes to Nos. 1 and 18. As the *acciaccatura* gives the bass of the chord it should be marked stronger than the note following it, as the latter, being a longer note, would strike the ear more forcibly.

With regard to the triplets in the right hand the execution must be as follows:



## No 30.

Maestoso. ♩ = 76.

Musical score for No. 30, Maestoso, 2/4 time, 76 bpm. The score is in B-flat major and consists of 15 measures. It features a piano and a tenor part. The piano part has a steady eighth-note accompaniment in the left hand and various melodic lines in the right hand. The tenor part has a few notes, mostly on a single pitch with a tenuto mark. Dynamics include *f*, *p*, *mf*, *cresc.*, and *marc.* Fingerings and articulation marks are present throughout.

Measures 1-3: Piano part starts with a forte (*f*) dynamic. Tenor part has a note with a tenuto mark (*ten.*) and a 45-measure rest.

Measures 4-6: Piano part continues with eighth notes. Tenor part has a note with a tenuto mark (*ten.*) and a 3-measure rest.

Measures 7-9: Piano part continues with eighth notes. Tenor part has a note with a tenuto mark (*ten.*) and a 3-measure rest.

Measures 10-12: Piano part continues with eighth notes. Tenor part has a note with a tenuto mark (*ten.*) and a 3-measure rest.

Measures 13-15: Piano part continues with eighth notes. Tenor part has a note with a tenuto mark (*ten.*) and a 3-measure rest.

First system of musical notation. Treble clef has a melodic line with slurs and fingerings (2, 1, 5, 2, 1, 5). Bass clef has a lower line with a slur and a *p* dynamic. The system concludes with a *f* dynamic in the bass and a *p* dynamic in the treble.

Second system of musical notation. Treble clef begins with a *ff* dynamic. Bass clef has a continuous melodic line. A measure marker (20) is placed above the treble staff. The system ends with a *p* dynamic in the bass and a *f* dynamic in the treble.

Third system of musical notation. Treble clef features a melodic line with slurs and fingerings (1, 2, 5, 4, 5). Bass clef has a lower line with slurs and fingerings (5, 4, 5, 4). The system concludes with a *f* dynamic in the bass and a *p* dynamic in the treble.

Fourth system of musical notation. Treble clef begins with a *f* dynamic. Bass clef has a continuous melodic line. A measure marker (25) is placed above the treble staff. The system ends with a *p* dynamic in the bass and a *f* dynamic in the treble.

Fifth system of musical notation. Treble clef has a melodic line with slurs and fingerings (4, 4, 4, 4, 2, 2). Bass clef has a lower line with a slur and a *p* dynamic. A *cresc.* marking is present in the bass. A measure marker (30) is placed above the treble staff. The system ends with a *f* dynamic in the bass and a *p* dynamic in the treble.

Sixth system of musical notation. Treble clef begins with a *f* dynamic. Bass clef has a continuous melodic line. A measure marker (45) is placed above the treble staff. The system ends with a *p* dynamic in the bass and a *f* dynamic in the treble.



(35)

*f* *sfz* *ten.*

*f* *sfz* *f*

*sempre f*

*dim.* *p* *cresc.* *brillante* *f*

(40)

(45)

## Remarks:

1) A thorough analysis of the figure and on first reading the piece, will save the player from involuntary confusion of fingering, later on. The slight alteration in the second quarter of the right hand in bar 29, is based on melodic reasons; whilst in the fourth eighth of bar 35, g would seem more logical than f.

2) Bars 1, 2, although in quick tempo, it might also be played .

3) In bars 13-15, and also bars 21 and 22, the fingering for smaller hands would be 2151, 5123, 2151.

4) In bars 33 and following bars the following notation for the bass would be more correct: .

## Book III.

## No 31.

Moderato. ♩ = 88.

60 Etudes by J. B. CRAMER,  
Edited by HANS von BÜLOW.

*mf molto leggiero*

*dim.*

*ten.* *espressivo* *f* *p* (10) *ten.*

*cresc.*

The musical score is written for piano and right hand. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 9/8. The tempo is Moderato, with a quarter note equal to 88 beats per minute. The score is divided into six systems. The first system starts with a dynamic of *mf molto leggiero*. The second system continues the melodic and harmonic development. The third system introduces a *dim.* (diminuendo) marking. The fourth system features a *ten.* (tension) marking and a dynamic shift from *f* (forte) to *p* (piano). The fifth system includes an *espressivo* (expressive) marking and a *ten.* (tension) marking. The sixth system concludes with a *cresc.* (crescendo) marking. The score is characterized by frequent triplets and slurs, indicating a flowing, lyrical style.



First system of the musical score. The right hand features a complex melodic line with triplets and slurs, marked *ff*. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes, including fingerings 3, 1, 4, and 2.

Second system of the musical score, starting at measure (15). The right hand continues with slurred melodic phrases, marked *f*, with a *dim.* (diminuendo) marking towards the end. The left hand has a steady eighth-note accompaniment with fingerings 4, 5, 4, and 5.

Third system of the musical score. The right hand has a more active melodic line with slurs, marked *p* (piano) and *sf* (sforzando). The left hand accompaniment includes fingerings 3, 4, 3, 4, 3, 4, 5, 3, and 5.

Fourth system of the musical score, starting at measure (20). The right hand features slurred melodic phrases. The left hand accompaniment includes fingerings 3, 2, 4, 3, and 2.

Fifth system of the musical score. The right hand has a melodic line with slurs, marked *p* and *sf*. The left hand accompaniment includes fingerings 3, 4, 3, 4, 3, 5, 3, and 5.

Sixth system of the musical score. The right hand features a melodic line with slurs, marked *dim.*. The left hand accompaniment includes fingerings 2 and 2, followed by triplet figures in the right hand.

(25)

*f*

(30)

*p*

*ten.*

(35)

*fp*

*ten.*

*p morendo (senza rit.)*

## Remarks:

1) In using an awkward fingering, the editor has done so with the unconcealed intention of adding to the difficulty of this study, which, for attainment of a smooth mechanism, is a very easy piece. He considers that a victorious fight against the fingers will help to emancipate them from that innate indolence which is usually checked by the cultivation of a finer rhythmic sense.

2) The melodic notes which are to be accented in the upper part, are at first marked >, as also the bass notes which require accenting, in bar 9 and following bars.

3) Bar 23. The somewhat bald, unmelodious upper part might be modified by analogy with bar 19.



No 32.

B.F. W. 1290-35

## Remarks:

- 1) The strong *staccato* of the first bass note of each sixteenth group must not lead to any delay in beginning the accompaniment figure, which should be regarded as an independent middle part.
- 2) When the same figure makes its appearance in the right hand the first sixteenth should be always accented, but only played *staccato* in bars 9–12.
- 3) To obviate any misunderstanding of the rhythm, the editor has written  $\frac{12}{8}$  in a bar instead of  $\frac{4}{4}$  in the necessary places.
- 4) In order to overcome the difficulty of the alternate *legato* and *staccato* in the left hand, in bars 13–15, it is advisable in the first instance to practise with the following accent (as if counting in quarters.)

and so on.



## No 33.

Allegro con brio. ♩ = 152.

The musical score is for a piece titled "No 33" in 2/4 time, marked "Allegro con brio" with a tempo of 152 beats per minute. The score is written for piano and bass. It consists of six systems of staves. The first system shows a piano staff with a complex melodic line and a bass staff with a supporting accompaniment. The second system continues the piano staff's melody and the bass staff's accompaniment. The third system features a piano staff with a melodic line and a bass staff with a supporting accompaniment. The fourth system shows a piano staff with a melodic line and a bass staff with a supporting accompaniment. The fifth system continues the piano staff's melody and the bass staff's accompaniment. The sixth system features a piano staff with a melodic line and a bass staff with a supporting accompaniment. The score includes various dynamic markings such as *f*, *p*, *cresc.*, and *dim.*, as well as articulation marks and fingerings. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems.

The musical score is a technical exercise for piano, numbered 73. It consists of five systems of music, each with a treble and bass staff. The notation includes various rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like *sf*, *f*, *p*, *cresc.*, *mf*, *dim.*, and *pp*. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into sections marked (20), (25), (30), and (35). The first system starts with a *sf* marking and includes a *cresc.* marking. The second system has a *f* marking. The third system has a *mf* marking. The fourth system has a *dim.* marking. The fifth system has a *pp* marking. The score is written in a key with one sharp (F#) and a 2/4 time signature.

## Remark:

Nos 26 and 28 are the preparation for the technical mastery of the present study. What was said in N<sup>o</sup> 26 about elasticity of touch is again specially applicable here for the passages in sixths, in bars 17-19 and 33-35; and the reader is referred to N<sup>o</sup> 28 as regards the thirds. The left hand, it is true, had no opportunity, in the foregoing studies for preparatory practice in the task which is here set before it. Aloys Schmitt's "Exercices préparatoires" (in the first part of his collection of studies), which it is presumed every good teacher uses for elementary teaching, may nevertheless be again quoted here as affording help. Special care must be taken to play the various triplet thirtyseconds in a finished and precise manner.



## No 34.

Moderato.  $\text{♩} = 108$ .

The musical score for No. 34 is written for piano and bass. It begins with a tempo marking of Moderato and a metronome indication of 108 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems, each containing a piano (treble clef) and bass (bass clef) staff.

**System 1:** The piano part features a series of eighth-note chords with fingerings 4, 3, 4, 3, 4, 5, 4, 5, 4, 3, 2, 1, 2, 3, 2, 2, 1, 2, 1. The bass part has a few notes with a forte (*sf*) marking.

**System 2:** The piano part continues with similar eighth-note chords, including a *dim.* (diminuendo) marking. The bass part has a few notes with a forte (*sf*) marking.

**System 3:** The piano part includes a *dim.* marking. The bass part includes a *cresc.* (crescendo) marking.

**System 4:** The piano part includes a *f* (forte) marking. The bass part includes a *f* marking.

**System 5:** The piano part includes a *f* marking. The bass part includes a *f* marking.

The score is marked with various fingerings (1-5) and articulation marks (accents, slurs). The overall structure is a continuous piece of music.

(15)

*f*

*dim.*

*p* *cresc.* *poco a poco*

(20)

*ten.*

*ff*

#### Remarks:

- 1) This study in sixths and thirds is not rendered superfluous by the fact of there having been several previous studies of the same class, but may serve as a recapitulation of the fluency already acquired. It is, moreover, a lively piece, enticing one to play it.
- 2) Many alterations from the original have been made in the fingering, and also in respect to the slurring. Due observance of these does not admit of any separation of the last three quarters in bar 3 and following bars by leaping with the same fingers.
- 3) The plan of helping one's self by gliding with the thumb  $\frac{3}{1} \frac{2}{1}$  and of avoiding the use of the thumb on the black keys by  $\frac{4}{1} \frac{3}{2}$  is altered on principle by the editor; it promotes the innate inclination to "blur," and can seldom be considered safe. In the new edition of Chopin's Studies, Op.25, No 6, in G# minor, the editor has acted in a similar manner, in accordance with the practice of such acknowledged technical authorities as the late Masters: Alex. Dreyschock and Carl Tausig.



## No 35.

Allegro assai. ♩ = 152.

The musical score is written for piano and bass, featuring a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked "Allegro assai" with a metronome marking of 152. The score is divided into five systems, each containing a piano (p) and bass (b) staff. The first system begins with a piano (p) dynamic marking. The second system includes a measure marked (5). The third system includes a measure marked (10) and a mezzo-forte (mf) dynamic marking. The fourth system includes a measure marked (15). The score is characterized by rapid sixteenth-note passages and various fingerings indicated by numbers 1-5. The piece concludes with a final cadence in the bass staff.

## Remarks:

1) We completely coincide with the advice given by Herr Louis Köhler in his Anthology of the Cramer Studies (Klassische Hochschule, Part I), namely: that to make the first figure "*legatissimo*" it should be practised as follows: R.H.

L.H.

2) The figure on the second quarter might at the same time bear several repetitions, (say four, which would just double the length of the bar):

3) Bar 8 should also be practised descending in the right hand, and ascending in the left. A special study may be made of bars 9, 11, 33, and 34; and in bars 13–16 each quarter's worth should be repeated once, in order to preserve the integrity of the rhythm; this indeed should always be attended to in conjunction with the mechanical practice.



78  
No 36.

Moderato assai. ♩=126.

The musical score is written for piano and bass. The tempo is Moderato assai, with a metronome marking of 126 beats per minute. The time signature is 2/4. The key signature has one sharp (F#). The score is divided into five systems, each containing a piano (treble) staff and a bass (bass) staff. The piano part is characterized by complex chords and arpeggios, often with multiple voices. The bass part provides a steady accompaniment, typically using eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (mezzo-forte) and *simile* (similar). The score includes various musical notations such as slurs, ties, and repeat signs.

System 1: *mf* (mezzo-forte). Fingerings: 1 2 5 3 4 2 1. *simile* (similar).

System 2: (5). Fingerings: 3 4 2 1.

System 3: Fingerings: 1 2 5 3 4 2 1.

System 4: (10). Fingerings: 3 4 2 1.

System 5: Fingerings: 3 4 2 1.

(15)

*Fine*

(20)

(25)

(30)

*D.S. al Fine*

**Remark:**

If we look only at the first part of this piece it might well rank among the easier studies, although in several places, bar 5 for instance, the stretch would presuppose more developed fingers. The real difficulties, however, are to be found in the second part of the study. The left hand will find work of a special kind in learning to slide the thumb from one note to the next, and to play it on the black keys. The completion of the bass figure by the after note in the right hand requires special attention, as that note must come in with precision. A like attention should also be given to the converse passage (that is, to the somewhat similar passage) in the first subject.



## No 37.

Allegro con brio. ♩ - 152.

The musical score is for a piece titled "No 37" in the tempo "Allegro con brio." with a quarter note equal to 152 beats. The key signature is D major (two sharps) and the time signature is 2/4. The score is written for piano and bass.

The score is divided into six systems, each containing a piano (treble) and bass (bass) staff. The music is characterized by rapid sixteenth-note passages, often in groups of four or six, and includes various dynamic markings and articulation.

Key features and markings include:

- System 1:** Starts with a forte (*f*) dynamic. The piano staff has a triplet of eighth notes (5, 2, 3) and a quarter note (1). The bass staff has a triplet of eighth notes (3, 5, 2).
- System 2:** Continues the rapid sixteenth-note patterns. The piano staff has a triplet of eighth notes (4, 4, 4) and a quarter note (4). The bass staff has a triplet of eighth notes (1, 3, 2) and a quarter note (1).
- System 3:** Includes a mezzo-forte (*mf*) dynamic and a "ten." (tension) marking. The piano staff has a triplet of eighth notes (3, 4, 3) and a quarter note (3). The bass staff has a triplet of eighth notes (1, 3, 2) and a quarter note (1).
- System 4:** Features a sforzando (*sfz*) dynamic. The piano staff has a triplet of eighth notes (3, 4, 3) and a quarter note (3). The bass staff has a triplet of eighth notes (1, 2, 1) and a quarter note (2).
- System 5:** Includes a decrescendo (*dim.*) dynamic and a "ten." marking. The piano staff has a triplet of eighth notes (3, 2, 1) and a quarter note (3). The bass staff has a triplet of eighth notes (3, 4, 2) and a quarter note (3).
- System 6:** Ends with a fortissimo (*ff*) dynamic. The piano staff has a triplet of eighth notes (3, 4, 2) and a quarter note (3). The bass staff has a triplet of eighth notes (3, 4, 2) and a quarter note (3).

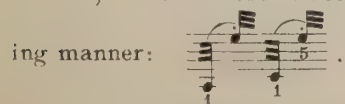
## Remarks:

1) Herr Louis Köhler's method, which was recommended for No. 27, may be also employed here with advantage.

2) The following simplified form of the figure should also be practised:



3) In order to avoid an awkward break and leap in connecting the ascending figures, and to learn how to play them *legato*, as written, it will be found useful to practise joining the last thirtysecond of one group to the first of the next, in the following manner:



4) A transposition of this study into other keys will be profitable both technically and musically; also to play it with all the different qualities of *staccato*, depending upon *tempo* and strength of touch.



82  
No. 38.

Allegro con spirito. ♩=160.

*f*

*dim.*

*p*

*poco a poco*

*cresc.*

*f*

*dim.*

*p ten.*

*cresc.*

(15)

(20)

(25)

(30)

Remarks:

Remarks:

1) This study is connected with the last one, on account of its instructive tendency, and the flexibility of the fingers will be much promoted by it. Continuity in practising the same subject matter over and over is above all things necessary for the attainment of technical skill of any kind, whilst on the other hand, a certain variety is also necessary to keep the interest of the player alive. This variety is to be found here in the necessity for accenting the third and fourth fingers, which must therefore, of course, be well raised before striking.

2) The trills in bars 11 and 12 must begin with the note itself, because it is the bass note, and, as such, there must be no obliteration of it.

3) As regards the playing of the *acciaccature* in the last bars we refer the reader back to what was said on this subject in Nos. 18 and 29.



84  
No 39.

Presto. ♩ = 104.

The musical score is for a piece titled "No 39" in 3/8 time, marked "Presto" with a tempo of 104 beats per minute. The key signature has one flat (B-flat). The score is written for piano and right hand. The right hand part is a melodic line with various ornaments and fingerings, while the piano part provides a rhythmic accompaniment with sixteenth-note patterns. The score includes dynamic markings like "f" and "p", and a "cresc." marking. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated.

85

(45)

(50)

(55)

(60)

(65)

(70)

*p*

*f*

*dim.*

*pp*

*cresc.*

Remarks:

1) This study, which is unparalleled in value for the cultivation of rapidity in the left hand, would be best practised in the first instance by leaving out the lower bass note. At the same time the hand should be put into the position of something like an octave stretch at the beginning of each bar. (A similar plan should be adopted for the right hand in Moscheles, Op. 70, No. 3, and Chopin Op. 10, No. 2.) The fifth finger requires especial attention. When played in the given *tempo* (on this subject see Preface) the short bass note will have the value of a thirtysecond, as indeed must naturally be the case from its being marked *staccato* and from the necessity for rapidly contracting the hand. Yet the player must guard against playing the octave (with which each bar begins) *arpeggio*.

2) No argument is needed to show that the right hand requires special study. With regard to the fingering, compare Note 2 to No. 13. The note which is repeated in the same part, in bars 9–11 and other places, is to be struck again in spite of the slur, as may be gathered from the fingering which is given.

3) For advanced pupils it would be time well spent to transpose this study into the keys of C minor and E minor; also to extend the time  $\frac{3}{8}$  to  $\frac{2}{4}$  by means of a repetition of the first eighth in the left hand.



## No 40.

Allegro.  $\text{♩} = 144.$ *mf scherzando*

The musical score is written for piano and bass. It begins with a treble staff in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro.  $\text{♩} = 144.$ ' and the dynamics are 'mf scherzando'. The score is divided into five systems. The first system shows the initial melody in the treble and a simple accompaniment in the bass. The second system continues the melody with more complex fingering. The third system includes a 'dim.' (diminuendo) marking. The fourth system features a 'p' (piano) marking and a 'cresc.' (crescendo) marking. The fifth system ends with a 'ff' (fortissimo) marking and a 'dim.' (diminuendo) marking. The score is heavily annotated with fingerings and slurs.

(15)

*mf* *p*

1

*cresc.* *dim.*

2

(20)

*p*

*p*

(25)

*p* *cresc.*



First system of musical notation, measures 1-3. The piece is in D major (two sharps). The right hand features a complex, rapid sixteenth-note pattern with many accidentals. The left hand plays a simpler accompaniment of eighth and quarter notes. Fingerings are indicated by numbers 1-5. A forte (*f*) dynamic marking is present in the first measure.

Second system of musical notation, measures 4-6. Measure 4 is marked with the rehearsal number (30). The right hand continues with rapid sixteenth-note passages. The left hand has a more active role with eighth-note patterns. A *sempre cresc.* (always crescendo) instruction is written above the right hand in measure 5. Fingerings and dynamics are clearly marked.

Third system of musical notation, measures 7-9. The right hand shows a change in texture with more sustained notes and slurs. The left hand continues with eighth-note accompaniment. Dynamics of *ff* (fortissimo), *f* (forte), and *p* (piano) are indicated across the measures. Fingerings are provided for both hands.

Fourth system of musical notation, measures 10-12. Measure 10 is marked with the rehearsal number (35). The right hand features a series of slurred sixteenth-note runs. The left hand plays a steady eighth-note accompaniment. The system concludes with a triplet in the right hand.

Fifth system of musical notation, measures 13-15. Measure 13 is marked with the rehearsal number (40). The right hand has a melodic line with slurs and fingerings. The left hand has a complex sixteenth-note pattern. A *cresc.* (crescendo) instruction is placed above the right hand in measure 13. Dynamics of *f* and *p* are marked in measures 14 and 15 respectively.

Musical score for "Perpetuum mobile" (Mendelssohn), page 89. The score is in G major (one sharp) and 2/4 time. It consists of four systems of piano and violin parts. The piano part is written in a grand staff (treble and bass clef), and the violin part is in a single staff (treble clef). The score includes various dynamic markings such as *f*, *p*, *cresc.*, *ff*, *fp*, *dim.*, *sfz*, and *ff*. It also features numerous fingering numbers (1-5) and articulation marks like slurs and accents. The piece is marked with measure numbers (45) and (50).

#### Remarks:

1) This "Perpetuum mobile" is as well suited for a brilliant piece of music as many of the favourite Sonatas of Scarlatti and Capriccios of Mendelssohn, between which it forms a kind of connecting link.

2) With regard to the distribution of *legato* and *staccato* the original edition shows much vacillation, or, to put it better, many "alternating readings," to which the editor has paid the utmost possible attention. Compare, for instance, bars 1, 2, with bars 34, 35.

3) The very numerous crossings of the two hands necessitated fingering which will only be found suitable by playing the two hands together, and not by studying them separately. Short arms will need to have recourse to some alterations, especially to a more sparing use of the thumb. The left hand must, almost exclusively, cross *above* the right hand.



## No 41.

Allegro con fuoco. ♩ = 108.

sempre *f*

*simile*

*ten.*

*ten.*

*ten.*

*fp*

First system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many accidentals and slurs. Bass staff contains a simpler line with some slurs and fingerings (5, 1, 4). A bracket connects the two staves.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1, 4, 2, 5, 4, 1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 1, 3, 2, 1). Bass staff has a line with slurs and fingerings (1, 2, 1, 5, 2, 4, 1, 5, 2, 3). A bracket connects the staves. The system is marked with a measure rest (10) and includes the markings *cresc.* and *ten.*

Third system of musical notation. Treble and bass staves. Treble staff has a line with slurs and fingerings (5, 3, 1, 2, 3, 5, 4, 3, 2, 1, 3, 5, 4). Bass staff has a line with slurs and fingerings (1, 5, 4, 3, 2, 1, 3, 5, 4, 3, 4, 3, 5, 4). A bracket connects the staves. The system is marked with a measure rest and the dynamic *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a line with slurs and fingerings (4, 2, 1, 3, 5, 4, 3, 1, 2, 1, 5, 3, 1, 2, 1). Bass staff has a line with slurs and fingerings (3, 5, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1). A bracket connects the staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has a line with slurs and fingerings (1, 5, 4, 2, 1, 4, 3, 2, 1, 3, 4, 2, 3, 4, 1, 1). Bass staff has a line with slurs and fingerings (6, 1, 5, 4, 3, 2, 1, 3, 4, 2, 3, 4, 1, 1). A bracket connects the staves. The system is marked with a measure rest (15), the dynamic *p*, and includes the markings *f* and *ten.*



First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many slurs and fingerings (1-5). The lower staff (bass clef) contains a simpler accompaniment with some slurs and fingerings.

Second system of musical notation. The upper staff (treble clef) begins with a *ff* dynamic marking, followed by a *dim.* (diminuendo) marking, and ends with a *p* (piano) marking. The lower staff (bass clef) has a few notes and rests.

Third system of musical notation, labeled (20) at the beginning. It features a continuous melodic line in the upper staff (treble clef) and a supporting line in the lower staff (bass clef).

Fourth system of musical notation. The upper staff (treble clef) has a *cresc.* (crescendo) marking. The lower staff (bass clef) contains a series of chords and moving lines.

Fifth system of musical notation. The upper staff (treble clef) begins with a *f* (forte) marking, followed by a *ff* (fortissimo) marking, and ends with a *ten.* (tenuto) marking. The lower staff (bass clef) contains a series of chords and moving lines.

(25)

(30)

*dim.*

*p*

## Remarks:

1) In order to realize in all its force the richly instructive material contained in this study, every distinct figure should take the form of a special exercise, and, wherever practicable, should be extended as far as possible over the keyboard. Thus bar 1 can be begun an octave higher and continued an octave lower, and bar 4 the same: Bar 7 might be repeated a dozen times, and bars 19 and 21 the same. The left hand passages in bars 11–13, and 27–29, should also be practised in other keys in which the tonic and dominant lie on the white notes.

2) The chords which are not marked *arpeggio* must be struck very precisely, almost dryly.

3) The major sixth which occurs in the descending passage in the third quarter of bars 1, 5, and 23, is expressly so written by the author, so that it seems unjustifiable to alter it into a minor sixth. The player must only get accustomed to it, as the interval is not an incorrect one.



## No 42.

Prestissimo. ♩ = 76.

The musical score is for a piece titled "No 42" in 2/4 time, marked "Prestissimo" with a tempo of ♩ = 76. The score is written for piano and bass, consisting of six systems of staves. The key signature has two flats (B-flat and E-flat). The piece is characterized by rapid, intricate passages with complex fingerings (e.g., 4 1, 5 3, 4 2, 5 3, 5 2, 4 1, 4 2, 5 3, 4 2, 5 3, 2 1, 5 3, 4 2, 5 3, 3 1, 5 1, 5 4) and dynamic markings including *mf*, *dim.*, *cresc.*, *ff*, and *p*. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective systems. The score concludes with a final measure marked (35).

## Remarks:

- 1) The principal object of this study is to try to attain an equally smooth alternation of the two hands. The rhythm is completed by playing them together, and in this respect the present study may be regarded as the counterpart of No. 17. This end will, however, only be reached by previously practising each hand separately until it plays its own part perfectly.
- 2) The editor has followed the remark of Herr Louis Köhler (Klassische Hochschule, Part I) with regard to an effective manner of performing this piece, as also to a clear idea of the interweaving of the upper and under voices according to the modern style of writing, as introduced by Franz Liszt and Joachim Raff into pianoforte music of the present day.
- 3) Hands of smaller compass should make a special study of the *legato* tenths in bars 41, 49, 57, and 59–61, as indicated

in the following example:  accenting alternately the first sixteenth of each couplet, and the second.



## Nº 43.

Molto agitato.  $\text{♩} = 116.$ 

Musical score for piano, marked "Molto agitato.  $\text{♩} = 116.$ " The score is in G major (one sharp) and 2/4 time. It consists of six systems of two staves each (treble and bass clef). Fingerings are indicated by numbers 1-5. Dynamics include *mf*, *p*, *cresc.*, *dim.*, *f*, and *sforz.* (sfz).

The first system (measures 1-5) is marked *mf*. The right hand (sopra la mano destra) plays a descending eighth-note scale. The left hand (sotto l.m.d.) plays a descending eighth-note scale. Measure 5 is marked with a fermata and a breath mark.

The second system (measures 6-10) continues the descending eighth-note scale. Measure 10 is marked with a fermata and a breath mark.

The third system (measures 11-15) continues the descending eighth-note scale. Measure 15 is marked with a fermata and a breath mark.

The fourth system (measures 16-20) continues the descending eighth-note scale. Measure 20 is marked with a fermata and a breath mark.

The fifth system (measures 21-25) continues the descending eighth-note scale. Measure 25 is marked with a fermata and a breath mark.

The sixth system (measures 26-30) continues the descending eighth-note scale. Measure 30 is marked with a fermata and a breath mark.

The seventh system (measures 31-35) continues the descending eighth-note scale. Measure 35 is marked with a fermata and a breath mark.

(35) *leggiere* *p*

(40) *mf* *sopra* *sotto*

(45) *cresc.* *sopra* *sotto*

(50) *f* *sopra* *sotto*

(55) *sfz dim.* *p ten.*

(60) *f* *sfz dim.* *p ten.*

## Remarks:

1) This study, which is somewhat similar to the foregoing one in the interweaving of the hands, yet offers practising material of a new kind:

- a) in regard to the manner of striking the light *staccato*, which must be something like the *portamento* ...
- b) in regard to the practice of changing the finger on one and the same note.

2) By a full and consistent indication as to where the left hand plays best above the right, and where best below, given by the words *sopra* and *sotto*, the perplexity which usually frightens a player away from the study of this piece may be removed.

3) Slow and strong practice is recommended in the first instance; later on it should be taken as fast as possible.

4) Hands of smaller compass may make an independent finger exercise of the slurred ninths and tenths in bars 4, 5, 46 and 47, in the same manner as that given for the left hand in the previous study.



## No 44.

Andante espressivo. ♩ = 132.

*dolce e sempre legatissimo*

(5)

(10)

*mp*

*f*

(15)

*p*

*cresc.*

(20)

*dim.*

*p*

*cresc.*

(25)

*p*

*cresc.*

*dim.*

(30)

System (30) consists of two staves. The right hand (treble clef) plays a series of eighth-note chords, starting with a *p* (piano) dynamic and ending with a *f* (forte) dynamic. The left hand (bass clef) plays a similar pattern of eighth-note chords. Fingerings are indicated with numbers 1-5. A *cresc.* (crescendo) marking is present in the middle of the system.

(35)

System (35) continues the piece. The right hand features a melodic line with a *dim.* (diminuendo) marking. The left hand provides harmonic support. Dynamics include *dim.* and *cresc.* (crescendo).

(40)

System (40) shows a change in dynamics to *f* (forte) and *mf* (mezzo-forte). The right hand has a more active melodic line, while the left hand continues with chords. Fingerings are clearly marked throughout.

(45)

System (45) concludes the piece with a *p* (piano) dynamic, followed by *dim.* (diminuendo) and *pp* (pianissimo) markings. The right hand plays a descending melodic line, and the left hand provides a steady harmonic accompaniment.

Remarks:

- 1) This may be regarded as a *cantabile* study. To make the notes "sing" depends first and foremost on the production of a round, full, and withal a soft tone, by a fervent pressure of the fingers without any great force on each key.
- 2) In order to make the piece sound well it is absolutely essential that all the intervals should be played perfectly and evenly together. It is hardly necessary to explain that each hand ought of course to be practised separately and very slowly. Yet it would be a good plan to sound the under part of the left hand at the same time with the right. To understand the melody without a knowledge of the connection of the harmony is impossible. In confirmation of this assertion compare, for instance, the Theme of Beethoven's "Fifteen Variations and Fugue, Op. 35" with the sixth variation.
- 3) The under part in the left hand should, throughout, be played *molto sostenuto*, and somewhat louder in proportion than its own upper part. Finally the player should try, in playing the two hands together, to let the right hand part (previously thoroughly learned of course) be only half as loud as that of the left.
- 4) In giving dynamic expression the player should refrain from the least inclination to agogic shadings + (*tempo rubato*); this remark holds good both for this and all the other studies.

+ slight modifications of the tempo with a view of vivifying the expression.



## No 45.

Allegro molto agitato. ♩=108.

The musical score is for a piece titled "No 45" in the key of D major (two sharps) and 2/4 time. The tempo is "Allegro molto agitato" with a metronome marking of 108 beats per minute. The score is divided into six systems, each containing a piano (left hand) and a right-hand part. The piano part is characterized by a steady, rhythmic accompaniment of eighth and sixteenth notes, often with a "sfz" (sforzando) or "p" (piano) dynamic. The right-hand part features more complex, flowing melodic lines with numerous fingerings indicated by numbers 1-5. The score includes various dynamic markings such as *sfz*, *p*, *f*, and *cresc.* (crescendo). The piece concludes with a final measure marked with a fermata.

Measures 1-4: *sfz* in both hands. Right hand has a series of eighth-note patterns. Measure 4 ends with a fermata.

Measures 5-8: *sfz* in both hands. Right hand continues with eighth-note patterns. Measure 8 ends with a fermata.

Measures 9-12: *sfz* in both hands. Right hand continues with eighth-note patterns. Measure 12 ends with a fermata.

Measures 13-16: *p* in both hands. Right hand continues with eighth-note patterns. Measure 16 ends with a fermata.

Measures 17-20: *f* in both hands. Right hand continues with eighth-note patterns. Measure 20 ends with a fermata.

Measures 21-24: *mf* in both hands. Right hand continues with eighth-note patterns. Measure 24 ends with a fermata.

Measure 25: Final measure, *p* in both hands, ending with a fermata.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a (30) and features a forte (f) dynamic. The second system is marked with a (35) and features a forte (f) dynamic. The third system is marked with a (40) and features a piano (p) dynamic. The fourth system is marked with a (45) and features a fortissimo (ff) dynamic. The fifth system is marked with a (50) and features a piano (p) dynamic. The sixth system is marked with a (55) and features a piano (p) dynamic. The notation is written in a style characteristic of the 19th century, with a focus on melodic and harmonic development. The page is numbered 10 at the bottom left.

## Remarks:

1) The practice of changing the finger on the same note may be reckoned as one of the best means for attaining lightness of touch. In this respect the present study is connected with the previous one as regards instructiveness.

In order to learn to play the first note of the triplet *staccato*, and duly to avoid the more convenient slurring to the second note,

the following altered reading is recommended as a preparatory study:



2) With regard to the fingering in the accompaniment (which must be carefully observed throughout) the editor sanctions modifications, provided that these be carried through in a systematic manner.

3) The chords in the right hand (bars 42—50) must, in spite of being disjointed, be played with the given fingering, if we would attain unerring certainty in them. The teacher must make it his business to counteract the tendency of the pupil to follow his own fancies, even in points apparently unimportant. The so-called mechanical“intelligence” of the fingers, which seems as though it were inborn in very talented players, has to be *organised* all the same, if we would be something higher than a “cultivated amateur.”



102  
Book IV.

No 46.

Allegro strepitoso. ♩ = 144.

60 Etudes by J. B. CRAMER.  
Edited by HANS von BÜLOW.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Allegro strepitoso' with a quarter note equal to 144 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. Some measures include specific fingering sequences like '2 4 3 2 1' or '1 2 3 4 5'. The piece concludes with a final chord and a repeat sign.

103

*tr*

(20)

*p*

*f*

*cresc.*

*ff*

*simile*

(25)

*tr*

*ten.*

(30)

*sempre f*

Remarks:

1) The present and the two following studies are connected, in their technical aims, with that class of studies which has already been represented in Nos. 28 and 33, and also in Nos. 26 and 29. The teacher should make the pupil go through those again.

2) The right hand shakes in bars 17-19 can only be played as simple turns when the piece is taken quickly, but the five notes of the turn must be divided rhythmically between the bass notes, and should be practised in two ways, both as 3-2 and 2-3. In slow *tempo* more notes can, of course, be played.

3) The melodic grace-notes, which come on the first quarter of bars 26 and 28, and on the third and fourth quarters of bars 31 and 32, are called a double *appoggiatura* (Schleifer). In this connection see C. Ph. Em. Bach's indispensable book "Versuch über die wahre Art, das Klavier zu spielen" (Essay on the best method of Pianoforte playing). As a rule, and here for example, the Schleifer should be played *crescendo*.

As regards the *acciaccature* in the bass of bars 29 and 30, compare Note 3 to No. 29.



104  
No 47.

Allegro. ♩ = 96.

*mf*

*ten.*

*espr.*

*mf*

*ten.*

(5)

(10)

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings, along with dynamic markings and performance instructions.

The systems are numbered as follows:

- System 1: No number.
- System 2: (15)
- System 3: No number.
- System 4: (20)
- System 5: No number.
- System 6: (25)

Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). Performance instructions include *ten.* (tension) and *ten.* (tension). Fingerings are indicated by numbers 1 through 5.



The musical score consists of six systems of two staves each. The key signature is G major (one sharp). The time signature is 4/4. The right hand plays a continuous arpeggiated pattern of sixths and sevenths. The left hand plays a more melodic line with various intervals and slurs. Fingerings are indicated by numbers 1-5. Dynamics include *ten.* (tension), *dim.* (diminuendo), *esp.* (emphasis), *morendo* (fading), and *pp* (pianissimo). Measure numbers (30) and (35) are marked at the start of their respective systems.

## Remarks:

- 1) For the main part compare the foot-notes to the preceding study. If undrilled fingers show any inclination to play the sixths *arpeggio*, this must be checked by the teacher.
- 2) The eighths marked *staccato* in bars 2, 10, &c are to be played simply as sixteenths. Any special effort to raise those fingers is wrong, in view of the *legato* of the lower part.
- 3) The editor's teaching experience leads him to inculcate, with regard to slurs, a rule quite incapable of misconstruction. A slur over two notes refers only to the relation of these notes to one another, and not to the relation of the last note of the slur to the next after that. The last note of a slur is therefore to be treated as though the *staccato* sign were over it, although specially to mark this each time would lead to a too pedantic diffuseness.

## No 48.

Allegro moderato ma energico. ♩=138.

*p* *marcato* *ten.* *ten.*

*poco a poco cresc.* *ten.*

*ten.* *ff con fuoco*

(10) *ten.* *ten.* *ten.*

(15)

*ten.* *ten.*

*ten.*



(20)

*dim.* *f*

*ten.* *dim.*

(25)

*f*

*ff* *ten.*

(30)

*ten.* *ten.* *ten.*

*ten.* *fz*

## Remarks:

1) This study should be practised at first in the strongest *fortissimo*. It is the most difficult of its kind of any in the whole collection. The fourths in bars 11, 14 and other places require very special study, and in practising them separately the teacher should let the pupil play the sixths below with them, in order to spare the ear the unpleasant harshness of the following fourths; and indeed, even in purely mechanical practice in general, the matter of euphony should never be disregarded. The, so called, "dumb Pianos," the use of which the editor warmly recommends, are undoubtedly the best expedient for such exercises.

2) This study was certainly suggested to the author by the second Prelude in J. S. Bach's "Wohltemperirtes Klavier." It seems a good opportunity to make the pupil acquainted with this latter work.

3) The eighths in the left hand (bars 1, 3, 5, etc.) may also be played *staccato*; the quarters which follow them (bars 2, 4, 6, etc.) *mezzo staccato*, thus  $\text{---}$ . The right hand must consequently do the same from bar 25 on.



110  
No 49.

Allegro. ♩ = 132.

The score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature has one sharp (F#).

- System 1:** Starts with a forte (*f*) dynamic. The right hand features rapid sixteenth-note passages with fingerings like 1-2-3-2-4-1-2-1. The left hand has a steady eighth-note accompaniment.
- System 2:** Continues the rapid sixteenth-note patterns. A measure in the right hand is marked with a (5) fingering.
- System 3:** The right hand continues with sixteenth-note runs. The left hand has a consistent eighth-note accompaniment.
- System 4:** Includes a *dim.* (diminuendo) marking in the right hand and a *ten.* (tenuto) marking in the left hand. The right hand has a *pp* (pianissimo) marking in a later measure.
- System 5:** Features a (15) fingering in the right hand. The music continues with rapid sixteenth-note passages.
- System 6:** Ends with a *cresc.* (crescendo) marking in the left hand and *sfz* (sforzando) markings in the right hand.

The score is heavily annotated with fingerings (numbers 1-5) and slurs to indicate phrasing and technical requirements. The dynamics range from *pp* to *f*.

Musical score for piano, measures 11–32. The score is in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. Measure numbers (20), (25), and (30) are indicated at the start of their respective systems. Dynamics include *sfz p*, *f*, *ten.*, *cresc.*, *f*, *dim.*, and *p*. Fingerings and slurs are extensively used throughout the piece.

#### Remarks:

1) Bars 11–14 and 29–32 of the previous study may be considered as a sort of preparation in the left hand for the task here before us.

2) The notes which are to be held down in the treble and bass must be struck with great energy, as, on the piano, the musical, or rather the acoustic duration of the sound, depends, not so much on the holding of the finger on the key, as on the manner in which it is struck, (and the preparation for striking by raising the wrist).

3) Most careful attention should be given to the slurs and to the fingering that goes with them. The figure in bars 7–9 and other places, which comes in in syncopated form at the interval of every half bar, requires independent practice. Players who can stretch far enough may here use the fingering 1231 instead of 1121.

4) In the original the sustained notes are not always repeated with the exactness which was surely the author's intention, and which in this new edition seemed necessary.



112  
Nº 50.

Con moto. ♩=96.

*p*

(5)

*f*

*ten.*

(10)

(15)

(20)

*cresc.*

*p*

25) 5 3 5 3 4 2 4 2 4 2 4 3

dim. - - -

p

30) 4 4 4 4 5 2 3 2 5

35) 4 3 5 1 3 2 1 2 1 3 1 3 2

40) 4 2 3 4 1 3 2 1 2 3 1 3 2 1 2 3 4 1 2 3 1 2

cresc. f

ten. ff

## Remarks:

- 1) The study of this piece must be divided into two portions. Each hand should first practise the easier portion of its own part, namely bars 1-9, and 27-34, (the left hand to bar 37); and next, the passages in more parts than one, but still leaving out the more stationary part. The latter must always be held on where no *staccato* is marked. For the manner of playing the *staccato*, see Note 2 to No. 47.
- 2) The dissimilarity of the position of the slurs in the two hands is based on technical grounds, easily discernible, and must not be overlooked in playing the two hands together.
- 3) In first practising this study it is much recommended that the strong beats of the bar should be sharply accented, and even each eighth, in order to attain perfect precision of attack. With the gradual overcoming of the difficulties, these accents should be toned down, and when the piece is technically perfect they should be reduced to the minimum which good taste dictates.





[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line, likely for a flute or violin. The key signature has one sharp (F#). The melody is written on a single staff. The first measure is a quarter rest, followed by a quarter note G4. The second measure is a quarter note A4. The third measure is a quarter note B4. The fourth measure is a quarter note C5. The fifth measure is a quarter note B4. The sixth measure is a quarter note A4. The seventh measure is a quarter note G4. The eighth measure is a quarter note F#4. The ninth measure is a quarter note E4. The tenth measure is a quarter note D4. The eleventh measure is a quarter note C4. The twelfth measure is a quarter note B3. The thirteenth measure is a quarter note A3. The fourteenth measure is a quarter note G3. The fifteenth measure is a quarter note F#3. The sixteenth measure is a quarter note E3. The seventeenth measure is a quarter note D3. The eighteenth measure is a quarter note C3. The nineteenth measure is a quarter note B2. The twentieth measure is a quarter note A2. The twenty-first measure is a quarter note G2. The twenty-second measure is a quarter note F#2. The twenty-third measure is a quarter note E2. The twenty-fourth measure is a quarter note D2. The twenty-fifth measure is a quarter note C2. The twenty-sixth measure is a quarter note B1. The twenty-seventh measure is a quarter note A1. The twenty-eighth measure is a quarter note G1. The twenty-ninth measure is a quarter note F#1. The thirtieth measure is a quarter note E1. The thirty-first measure is a quarter note D1. The thirty-second measure is a quarter note C1. The thirty-third measure is a quarter note B0. The thirty-fourth measure is a quarter note A0. The thirty-fifth measure is a quarter note G0. The thirty-sixth measure is a quarter note F#0. The thirty-seventh measure is a quarter note E0. The thirty-eighth measure is a quarter note D0. The thirty-ninth measure is a quarter note C0. The fortieth measure is a quarter note B-1. The forty-first measure is a quarter note A-1. The forty-second measure is a quarter note G-1. The forty-third measure is a quarter note F#-1. The forty-fourth measure is a quarter note E-1. The forty-fifth measure is a quarter note D-1. The forty-sixth measure is a quarter note C-1. The forty-seventh measure is a quarter note B-2. The forty-eighth measure is a quarter note A-2. The forty-ninth measure is a quarter note G-2. The fiftieth measure is a quarter note F#-2. The fifty-first measure is a quarter note E-2. The fifty-second measure is a quarter note D-2. The fifty-third measure is a quarter note C-2. The fifty-fourth measure is a quarter note B-3. The fifty-fifth measure is a quarter note A-3. The fifty-sixth measure is a quarter note G-3. The fifty-seventh measure is a quarter note F#-3. The fifty-eighth measure is a quarter note E-3. The fifty-ninth measure is a quarter note D-3. The sixtieth measure is a quarter note C-3. The sixty-first measure is a quarter note B-3. The sixty-second measure is a quarter note A-3. The sixty-third measure is a quarter note G-3. The sixty-fourth measure is a quarter note F#-3. The sixty-fifth measure is a quarter note E-3. The sixty-sixth measure is a quarter note D-3. The sixty-seventh measure is a quarter note C-3. The sixty-eighth measure is a quarter note B-3. The sixty-ninth measure is a quarter note A-3. The seventieth measure is a quarter note G-3. The seventy-first measure is a quarter note F#-3. The seventy-second measure is a quarter note E-3. The seventy-third measure is a quarter note D-3. The seventy-fourth measure is a quarter note C-3. The seventy-fifth measure is a quarter note B-3. The seventy-sixth measure is a quarter note A-3. The seventy-seventh measure is a quarter note G-3. The seventy-eighth measure is a quarter note F#-3. The seventy-ninth measure is a quarter note E-3. The eightieth measure is a quarter note D-3. The eighty-first measure is a quarter note C-3. The eighty-second measure is a quarter note B-3. The eighty-third measure is a quarter note A-3. The eighty-fourth measure is a quarter note G-3. The eighty-fifth measure is a quarter note F#-3. The eighty-sixth measure is a quarter note E-3. The eighty-seventh measure is a quarter note D-3. The eighty-eighth measure is a quarter note C-3. The eighty-ninth measure is a quarter note B-3. The ninetieth measure is a quarter note A-3. The hundredth measure is a quarter note G-3. The hundred and first measure is a quarter note F#-3. The hundred and second measure is a quarter note E-3. The hundred and third measure is a quarter note D-3. The hundred and fourth measure is a quarter note C-3. The hundred and fifth measure is a quarter note B-3. The hundred and sixth measure is a quarter note A-3. The hundred and seventh measure is a quarter note G-3. The hundred and eighth measure is a quarter note F#-3. The hundred and ninth measure is a quarter note E-3. The hundred and tenth measure is a quarter note D-3. The hundred and eleventh measure is a quarter note C-3. The hundred and twelfth measure is a quarter note B-3. The hundred and thirteenth measure is a quarter note A-3. The hundred and fourteenth measure is a quarter note G-3. The hundred and fifteenth measure is a quarter note F#-3. The hundred and sixteenth measure is a quarter note E-3. The hundred and seventeenth measure is a quarter note D-3. The hundred and eighteenth measure is a quarter note C-3. The hundred and nineteenth measure is a quarter note B-3. The hundred and twentieth measure is a quarter note A-3. The hundred and twenty-first measure is a quarter note G-3. The hundred and twenty-second measure is a quarter note F#-3. The hundred and twenty-third measure is a quarter note E-3. The hundred and twenty-fourth measure is a quarter note D-3. The hundred and twenty-fifth measure is a quarter note C-3. The hundred and twenty-sixth measure is a quarter note B-3. The hundred and twenty-seventh measure is a quarter note A-3. The hundred and twenty-eighth measure is a quarter note G-3. The hundred and twenty-ninth measure is a quarter note F#-3. The hundred and thirtieth measure is a quarter note E-3. The hundred and thirty-first measure is a quarter note D-3. The hundred and thirty-second measure is a quarter note C-3. The hundred and thirty-third measure is a quarter note B-3. The hundred and thirty-fourth measure is a quarter note A-3. The hundred and thirty-fifth measure is a quarter note G-3. The hundred and thirty-sixth measure is a quarter note F#-3. The hundred and thirty-seventh measure is a quarter note E-3. The hundred and thirty-eighth measure is a quarter note D-3. The hundred and thirty-ninth measure is a quarter note C-3. The hundred and fortieth measure is a quarter note B-3. The hundred and forty-first measure is a quarter note A-3. The hundred and forty-second measure is a quarter note G-3. The hundred and forty-third measure is a quarter note F#-3. The hundred and forty-fourth measure is a quarter note E-3. The hundred and forty-fifth measure is a quarter note D-3. The hundred and forty-sixth measure is a quarter note C-3. The hundred and forty-seventh measure is a quarter note B-3. The hundred and forty-eighth measure is a quarter note A-3. The hundred and forty-ninth measure is a quarter note G-3. The hundred and fiftieth measure is a quarter note F#-3. The hundred and fifty-first measure is a quarter note E-3. The hundred and fifty-second measure is a quarter note D-3. The hundred and fifty-third measure is a quarter note C-3. The hundred and fifty-fourth measure is a quarter note B-3. The hundred and fifty-fifth measure is a quarter note A-3. The hundred and fifty-sixth measure is a quarter note G-3. The hundred and fifty-seventh measure is a quarter note F#-3. The hundred and fifty-eighth measure is a quarter note E-3. The hundred and fifty-ninth measure is a quarter note D-3. The hundred and sixtieth measure is a quarter note C-3. The hundred and sixty-first measure is a quarter note B-3. The hundred and sixty-second measure is a quarter note A-3. The hundred and sixty-third measure is a quarter note G-3. The hundred and sixty-fourth measure is a quarter note F#-3. The hundred and sixty-fifth measure is a quarter note E-3. The hundred and sixty-sixth measure is a quarter note D-3. The hundred and sixty-seventh measure is a quarter note C-3. The hundred and sixty-eighth measure is a quarter note B-3. The hundred and sixty-ninth measure is a quarter note A-3. The hundred and seventieth measure is a quarter note G-3. The hundred and seventy-first measure is a quarter note F#-3. The hundred and seventy-second measure is a quarter note E-3. The hundred and seventy-third measure is a quarter note D-3. The hundred and seventy-fourth measure is a quarter note C-3. The hundred and seventy-fifth measure is a quarter note B-3. The hundred and seventy-sixth measure is a quarter note A-3. The hundred and seventy-seventh measure is a quarter note G-3. The hundred and seventy-eighth measure is a quarter note F#-3. The hundred and seventy-ninth measure is a quarter note E-3. The hundred and eightieth measure is a quarter note D-3. The hundred and eighty-first measure is a quarter note C-3. The hundred and eighty-second measure is a quarter note B-3. The hundred and eighty-third measure is a quarter note A-3. The hundred and eighty-fourth measure is a quarter note G-3. The hundred and eighty-fifth measure is a quarter note F#-3. The hundred and eighty-sixth measure is a quarter note E-3. The hundred and eighty-seventh measure is a quarter note D-3. The hundred and eighty-eighth measure is a quarter note C-3. The hundred and eighty-ninth measure is a quarter note B-3. The hundred and ninetieth measure is a quarter note A-3. The hundred and ninety-first measure is a quarter note G-3. The hundred and ninety-second measure is a quarter note F#-3. The hundred and ninety-third measure is a quarter note E-3. The hundred and ninety-fourth measure is a quarter note D-3. The hundred and ninety-fifth measure is a quarter note C-3. The hundred and ninety-sixth measure is a quarter note B-3. The hundred and ninety-seventh measure is a quarter note A-3. The hundred and ninety-eighth measure is a quarter note G-3. The hundred and ninety-ninth measure is a quarter note F#-3. The hundredth measure is a quarter note E-3.

[illegible]

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into two systems by a double bar line. The first system contains measures 1 through 19, and the second system contains measures 20 through 24. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a simple accompaniment with quarter and eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. A repeat sign is present at the end of measure 24.



The musical score is written for piano. The left hand plays a series of descending arpeggiated chords, while the right hand plays rapid ascending and descending sixteenth-note patterns. The tempo is marked 'Lento'. The key signature has one flat (B-flat). The piece concludes with a final chord in the right hand.

Musical score for "The Merry Widow" by Franz Lehár, measures 25-30. The score is in 3/4 time, key of B-flat major. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a bass line with some rests and eighth notes. A forte (*ff*) dynamic marking is present in measure 28.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef and a bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The accompaniment consists of quarter and eighth notes, with fingerings indicated by numbers 1-5. The score is divided into two systems, each with two staves. The first system has a repeat sign at the end. The second system has a repeat sign at the end. The title "The Rose Tree" is written in a decorative font at the top right of the page.

30

*moderato*

2 3 2 4 3 2 3 3 2 3 2 3 2 4 3 3 2 4 3 3 2 4 3 3 2 4 3 3

1 3 2 5 2 1 5 3 2 1

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, including triplets and slurs. The lower staff is in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes, slurs, and rests. The piece concludes with a final measure marked with a double bar line and a repeat sign. The tempo is indicated as 'Allegretto' and the dynamics as 'ppp'.

Remarks:

U The fingering given by the editor, in place of the far simpler and easier



and so on

nevertheless promotes by this change the contraction of the hand and clearness in attack. It is a step towards "virtuosity;" and is adopted from his private practising of passages such as that in B major in the third part of the first movement of Beethoven's fourth P. F. Concerto, Op. 58. A greater brilliancy in playing, and a more elastic lightness of touch, are attained by it; yet this does not do away with the good of practising this study with the more convenient fingering.

2) For the *staccato* accompaniment in the left hand, compare Note 2 to No. 24.

No 52.

Edition Wood № 164.



(35)

*ff* *dim.* *p* *cresc.*

(40)

*dim.* *p*

(45)

(50)

(55)

*f*

(60)

*ten.* *p*

(65)

*ten.* *cresc.* *f*

dim. p *ten* (70) *ten* *cresc.*

(75) *f* *dim.* p


(80) *cresc.*

(85) *dim.* *cresc.* *ten.*

(90) *dim.* *cresc.* *f*

## Remarks:

1) The object of this exceedingly useful study consists in the attainment of the lightest possible wrist with an equally light and clear movement of the individual fingers. With regard to "repetition" this study is connected with Nos. 45 and 46, which may be played again here as suitable preparations for the present one. The joining of particular progressions in semitones, for instance in bar 23, and also in whole tones, as in bars 17 and 19, by a special slur, is preserved here, and carried through exactly as in the original. The musical reason for this is so easy to understand that any explanation is needless.

2) The player is earnestly warned not to allow himself to use what would seem the natural fingering  and

so on, on account of the bad habits which result from it, technically and musically. The continued use of the thumb for harmonic accompaniment, after playing an octave in the bass, is only allowable when the chord is included in the space of that octave, as for instance in bars 90 and 91, in which, however, the other fingering could just as well be used. In bars 23 and 27, the note before the chord was not an octave, and therefore that passage does not come under this rule.



No 53.

Andante maestoso ed espressivo.  $\text{♩} = 160$ .

[illegible]





*ten.*

*f*

(20)


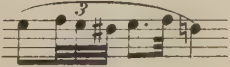
*poco f*

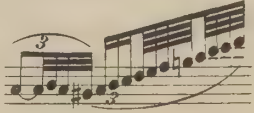
The musical score is written for piano and voice. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into six systems. The first system shows a vocal line starting with a tenor clef and a piano accompaniment. The second system continues the vocal line with various fingerings and a piano accompaniment. The third system includes a measure marked (20) and continues the vocal and piano parts. The fourth system shows the vocal line with a fermata and a piano accompaniment. The fifth system continues the vocal line with a fermata and a piano accompaniment. The sixth system shows the vocal line with a fermata and a piano accompaniment, ending with a 'poco f' marking.

## Remarks:

1) This study is valuable in two ways; both as an exercise of mobility for the left hand and as a study of melodic expression for the right hand. It must of course be left to the teacher to judge, according to the pupil's musical development, whether it is premature to expect expression at present. To give a fine rendering of "*cantilena*" implies that the player is already ripe for the Field Nocturnes or the *cantabile* passages in a Hummel or Moscheles P. F. Concerto, to say nothing of the classical school *par excellence*. In any case it is recommended that the left hand be practised until it reaches such a point of perfection that the *unconscious*, even movement of the triplets does not hinder the right hand from playing its figure of two notes (i.e. the group of four notes) in correct rhythm. The intervals of the tenth at the beginning of the bar should of course not be taken with a leap, but must be managed by adroitly gliding the hand. See the exercise given in Note 3 to No. 42, which should now also be practised in sharp keys.

2) The *appoggiature* (long prefixes) in the treble, are written out in modern fashion. The short ones must be so regulated that the note following them loses a portion (an almost imperceptible portion) of its value, as has been already mentioned several times.

3) The turn in bar 5  is to be played as follows:  When there is less time it must be treated as a quintuplet (five equal notes: see Note 2 to No. 46).

4) The run in bar 18 should be played so as to increase in speed as it ascends, somewhat as follows:   
Other ways of playing could also be given, provided that the notes do not fall discordantly with the bass note.



124  
Nº 54.

Allegro con spirito. ♩ = 160.

*f*

5 2 1 3 5 2 4 4 3

8

5 4 5 4 5 4 5

4 4 4 4 (5) 4

2 5 4 5 2 3

8

4

3 4 5

*pp*

ten. ten.

(10)

*poco a poco cresc.*

5 5 4 5

3 ten.

The musical score is written for piano and bass. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro con spirito' with a metronome marking of 160. The score consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic and a first-measure rest. The piano part features a series of eighth-note chords, while the bass part has a single eighth note followed by a half note. The second system continues the piano's eighth-note pattern, with the bass part entering with a half note and a quarter note. The third system shows the piano part with a first-measure rest and the bass part with a half note. The fourth system features a piano part with a first-measure rest and a bass part with a half note. The fifth system includes a piano part with a first-measure rest and a bass part with a half note. The sixth system begins with a piano part with a first-measure rest and a bass part with a half note. The score concludes with a piano part with a first-measure rest and a bass part with a half note.

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern in G major. The left hand plays a bass line with a triplet of eighth notes marked *ten.* (tension) in the first measure, followed by a half note, and then a series of quarter notes. The second measure of the left hand has two half notes, each marked *ten.*

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a half note marked *ten.* in the first measure, followed by a half note, and then a triplet of eighth notes marked *ten.* in the second measure. Above the second measure of the right hand is the number (15). Between the staves in the second measure is the instruction *sempre più cresc.*

Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a half note marked *ten.* in the first measure, followed by a half note, and then a half note in the second measure. The right hand has fingerings: 5 3 5 4 5 4 in the first measure and 2 1 2 1 2 1 in the second measure. The left hand has a triplet of eighth notes marked 2 3 in the second measure.

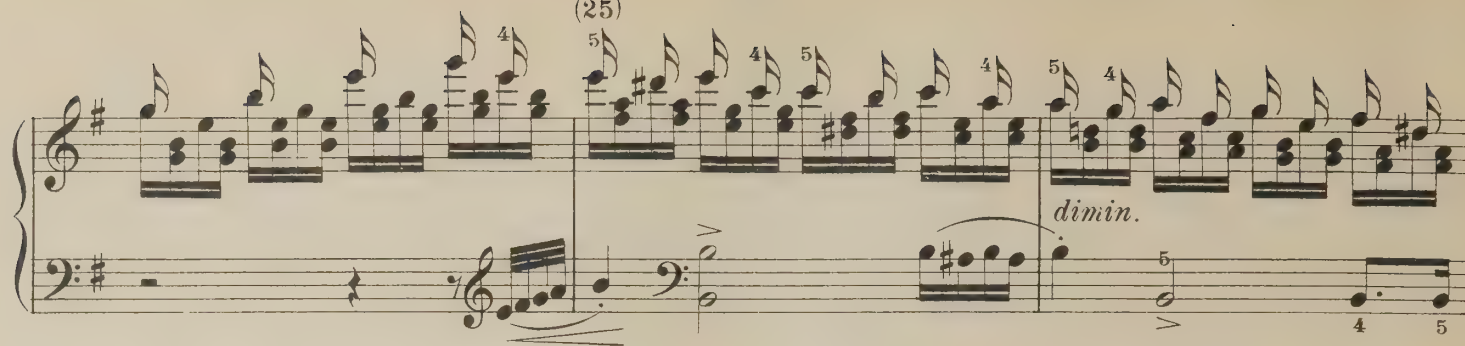
Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a half note in the first measure, followed by a half note, and then a half note in the second measure. The right hand has a half note in the second measure marked *ff* (fortissimo).

Fifth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a half note in the first measure, followed by a half note, and then a half note in the second measure. The right hand has fingerings: 8 4 5 5 4 4 4 4 in the first measure and 2 1 2 1 2 1 2 1 in the second measure. The left hand has a triplet of eighth notes marked 2 3 in the second measure.

Sixth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a half note in the first measure, followed by a half note, and then a half note in the second measure. The right hand has fingerings: 2 1 2 1 2 1 2 1 in the first measure and 2 1 2 1 2 1 2 1 in the second measure. The left hand has a triplet of eighth notes marked 2 3 in the second measure.



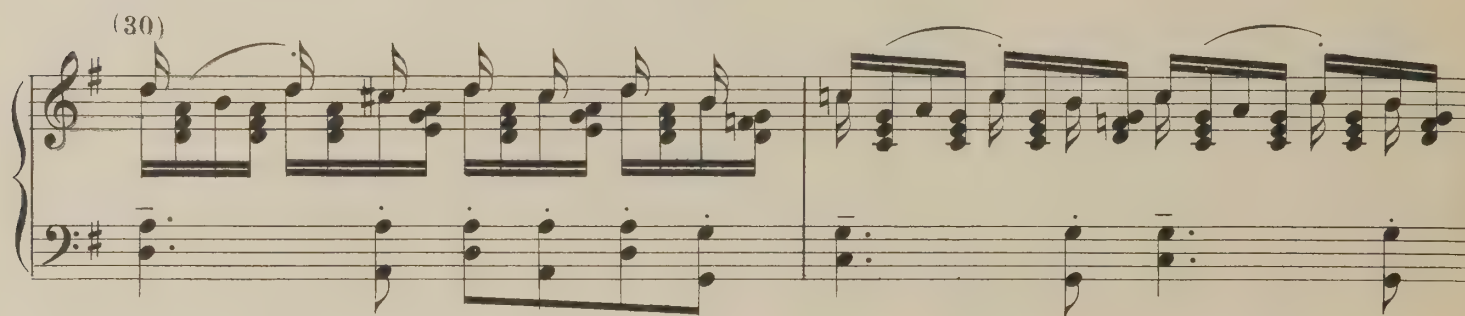
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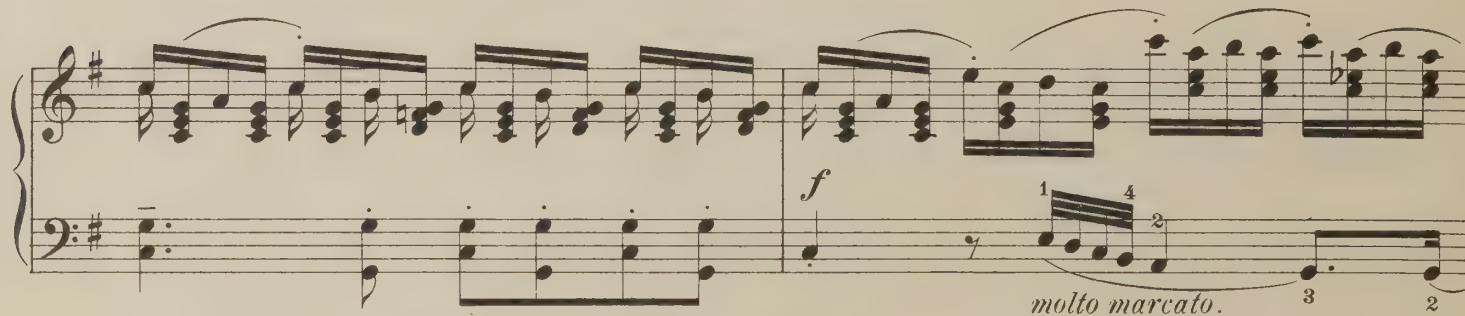
First system of the musical score. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand has a simpler accompaniment. The system ends with a *dimin.* marking and fingerings 4 and 5.



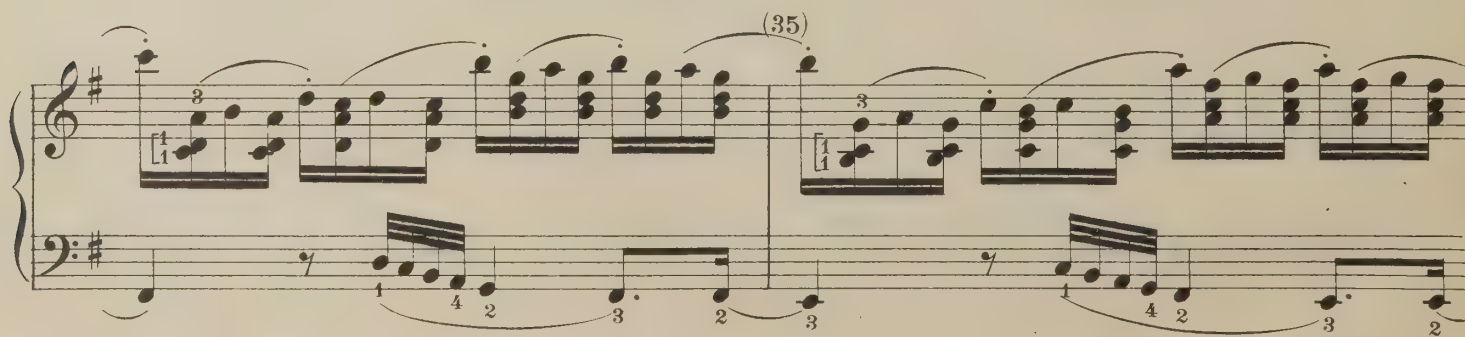
Second system of the musical score. The right hand continues the rapid melody. The left hand has a steady accompaniment. The system includes the markings *p ten.*, *poco a poco cresc.*, and fingerings 3, 4, and 5.



Third system of the musical score, starting with the measure number (30). The right hand continues the rapid melody. The left hand has a steady accompaniment.



Fourth system of the musical score. The right hand continues the rapid melody. The left hand has a steady accompaniment. The system includes the marking *f* and the phrase *molto marcato.* with fingerings 1, 4, 2, 3, and 2.



Fifth system of the musical score, starting with the measure number (35). The right hand continues the rapid melody. The left hand has a steady accompaniment. The system includes the marking *f* and the phrase *molto marcato.* with fingerings 1, 4, 2, 3, and 2.



Sixth system of the musical score. The right hand continues the rapid melody. The left hand has a steady accompaniment. The system includes the marking *f* and the phrase *molto marcato.* with fingerings 1, 4, 2, 3, and 2.

3 4 3 3 3 (40)

*ff*

*dimin.* *mf*

(45)


*crescendo molto*

*ff*

(50)

## Remark:

As the player has already had similar practising material in this collection, for example in No. 42, which serves as a preparation for this study, his attention can at once be given to the "interpretation," which demands some movement of the wrist, and even of the elbow. The notes of the upper part which are specially marked are to be hit off with a very strong blow. In order to practise striking the accented intervals in the right way, it is recommended that they be studied with a

*legato* slur, as follows:  on the other hand, a *staccato* throughout will be equally useful.



No 55.

B.F.W. 1291-40

2 1 2 1 2

2

cresc.

2 1

f

1 2

2 1 2 1

dim.

5 4

2 1 2 1

mf

5 3

5 4

1 2

1

(50)

5 3

2 1 2 1

2 1 2 1

mf

5 4

5 3

5 4

5 3

2

f

(55)

5 4

5 3

5 4

5 3

2

f

(60)

5 4

dim.

5 4

5 3

5 4

5 3

2

p

(65)

5 4

5 3

5 4

5 3

2

p

(70)

5 4

5 3

5 4

5 3

2

p

(75)

5 4

5 3

5 4

5 3

2

p

(80)

5 4

5 3

5 4

5 3

2

p

ten poco cresc. ten.

ten. dim. ten.

ten. 2 ten. 1

p

Remark :

Remark:

The instructive aim of this study, which is also most valuable as a piece of music, hardly needs pointing out more clearly. How to play the many voices in the right hand; how to bring out the melody of the upper part in an expressive "singing" manner; how to keep the under part subservient which fills in the harmonies, and how to play the figured accompaniment softly, and yet with a clear and flowing continuity; and, further, how to distribute the various *nuances* of each single part whilst preserving a steady *ensemble* interrupted by no break;—a due regard to all these considerations may be left to the intelligence of the teacher. Nor must less care be taken to attain a correct phrasing, which is made clear by the beginning and ending of the slurs, and to give exact attention to the value of the notes in the two parts of the left hand, the upper of which somewhat represents the part of a violoncello, and the lower that of a double bass. The help which is obtained by transposing into other keys has already been often recommended, and it would be found extremely useful to transpose the present study into the keys, for example, of A minor and B minor.



130  
No 56.

Arioso moderato. ♩ = 116.

The musical score is written for piano and bass. It begins with the tempo and meter marking "Arioso moderato. ♩ = 116." The key signature is D major (two sharps). The time signature is 3/4. The score is divided into five systems, each containing a piano (treble) staff and a bass (bass) staff. The first system starts with the instruction "dolce espress." and includes fingerings for both hands. The second system includes the markings "m.d." (mezzo-dolce) and "m.g." (mezzo-grave). The third system features a first ending marked "1." and a second ending marked "2.", followed by the instruction "sempre legato". The fourth system begins with "fp" (fortissimo) and includes the instruction "dolce". The fifth system includes a first ending marked "1." and a second ending marked "2.", with "m.d." and "m.g." markings. The score concludes with a final chord. The page number "130" and the number "No 56." are at the top. The publisher's information "B.F.W. 1291-40" is at the bottom left.





## Remarks:

- 1) This study forms the counterpart to the preceding one, and although the right hand is here only in two parts, yet the execution of this piece offers greater difficulties, so that No. 56 may serve as a preparation for this one far more than this one can for that, chiefly because the figured accompaniment here requires more expression of light and shade. To the fancy of the player this piece may give the effect of a stringed quartet.
- 2) As a piece of music this must be considered to a certain extent as the original type of the Mendelssohn Songs without Words, and in spite of its great simplicity, combined, moreover, with a distinct mellifluence (by no means antiquated) and an exemplary form and style, it is certainly not of less value than any one of those pieces of the more modern master.
- 3) The player must guard against dragging the time in a sentimental manner. The second part (the minor) should be played almost imperceptibly quicker.
- 4) The notes which are occasionally written on the lower staff, in bars 3, 4, 15, 16, &c, to avoid too many ledger lines, are to be played with the right hand.

## No 57.

Molto agitato. ♩ = 72.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1 2 1 5, 2 1 4 5, 4, 2). Bass staff has a bass line with slurs and fingerings (2 4 5, 2, 1). Dynamics: *f* (forte) in the first measure, *dim.* (diminuendo) in the third measure.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1 2 1, 2 1 4 5, 2, 2). Bass staff has a bass line with slurs and fingerings (2 3 5, 2, 3). Dynamics: *f* (forte) in the first measure, *dim.* (diminuendo) in the third measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1 2 1, 2 1 4 5, 1, 2). Bass staff has a bass line with slurs and fingerings (1 2 5, 1, 2). Dynamics: *f* (forte) in the first measure, *dim.* (diminuendo) in the third measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1 2 1, 2 4, 1, 2). Bass staff has a bass line with slurs and fingerings (1, 2, 1). Dynamics: *f* (forte) in the first measure, *dim.* (diminuendo) in the third measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5 2 1 2 3, 1 2 2 4, 1 2 2 1 2 3, 1 2 2 1 2 3 5). Bass staff has a bass line with slurs and fingerings (2, 2, 2, 2). Dynamics: *p* (piano) in the first measure, *cresc.* (crescendo) in the fifth measure.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ten.*, *dim.*, *ff*, and *f*. Fingerings are indicated by numbers 1-5. Measure numbers (30), (35), (40), and (45) are placed above the treble staves. The key signature has two flats (B-flat and E-flat).

System 1: Treble staff has a whole rest and a half note chord (F4, C5) marked *ten.*. Bass staff has a continuous eighth-note pattern. Measure 30 is indicated.

System 2: Treble staff has a whole rest and a half note chord (F4, C5) marked *ten.*. Bass staff has a continuous eighth-note pattern. Measure 35 is indicated.

System 3: Treble staff has a whole rest and a half note chord (F4, C5) marked *ten.*. Bass staff has a continuous eighth-note pattern. Measure 40 is indicated.

System 4: Treble staff has a whole rest and a half note chord (F4, C5) marked *ten.*. Bass staff has a continuous eighth-note pattern. Measure 45 is indicated.

System 5: Treble staff has a whole rest and a half note chord (F4, C5) marked *ten.*. Bass staff has a continuous eighth-note pattern. Measure 45 is indicated.

System 6: Treble staff has a whole rest and a half note chord (F4, C5) marked *ten.*. Bass staff has a continuous eighth-note pattern. Measure 45 is indicated.





136  
No 58.

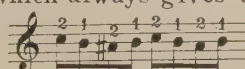
Allegro moderato. ♩=126.

The musical score is for a piece in 2/4 time, key of D major (two sharps). The tempo is marked 'Allegro moderato' with a quarter note equal to 126 beats per minute. The score is written for piano and treble clef. It consists of six systems of music, each with a piano staff and a treble staff. The piece is characterized by rapid, flowing passages in the treble, often with complex fingerings (e.g., 5 4 3 2 3, 1 5 2 1 1 2). The piano part provides harmonic support with chords and occasional melodic lines. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano). Measure numbers 5, 10, and 15 are indicated at the beginning of the third, fourth, and fifth systems, respectively. The score concludes with a final cadence in the sixth system.

(20)

## Remarks:

1) This study is, in its essential tendency, a continuation of the task of the previous one. As it may be supposed that the player has now grown accustomed to glide to the larger intervals with a quiet hand and without jumping off, and also at a rapid pace, the plan of breaking the phrases, which was proposed for preparatory practise of the previous study, is not employed here any more.

2) The player is expressly warned against using any other fingering for the turn on the first eighth than the one given. Especially and entirely to be condemned is that amateur trick of letting the second finger meander backwards and forwards over the thumb, which always gives a jerky effect and creates unnecessary fatigue, and tends to make the touch stiff. Therefore never,  but rather 3 1 2 1, 3 1 2 1 and, best of all, 4 3 2 1, 4 3 2 1.

3) A correct observance of the *crescendo* and *diminuendo* in almost every bar will also make the study technically easier. (See Note 1 to No. 17.)

4) As to the manner of playing the *arpeggio* chords, all that is necessary has been already explained many times.



[illegible]

(15)

*f*

*dim.*

*p*

Musical score for "The Rose Tree" in G-flat major (three flats) and 2/4 time. The score is for voice and piano. The voice part is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The score is divided into five measures. The first measure is marked with a piano (p) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The fifth measure is marked with a piano (p) dynamic. The score includes a key signature change from G-flat major to E-flat major (two flats) in the second measure. The tempo is marked "Allegretto". The score is numbered (20) in the top left corner.

## Remarks:

1) This and the following exercise have the peculiarity that they are not usually studied as experience teaches. The difficulties offered by these certainly surpass those in Clementi's "Gradus ad Parnassum" (for which the Cramer Studies are a preparation). Nevertheless it is both possible and useful to try them here in slow *tempo*. It is recommended that the following preparatory studies be practised first:

a) Transposition of the figure on to the white keys: & c. b) Inversion: & c.

c) Extension: & c.

2) Where the stretch of the tenths in the accompaniment is too great they can be altered into thirds without spoiling

the effect, by bringing the bass up an octave higher, thus, in bars 3—6 3. 4. 5. 6.

With all *arpeggio* chords that are marked *tenuto* the upper note must be kept down strongly; the bass note, a hint of which is enough for the cultivated ear, can be prolonged by a judicious use of the pedal, although in practising studies the player should undoubtedly abstain from it.

For the rest, compare Note 3 to N<sup>o</sup> 42, and Note 4 to N<sup>o</sup> 43.



## No 60.

Moderato assai. ♩ = 92.

*mf*

(5)

(10)

(15)

*cresc.*

(20)

System (20) consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex fingerings with many slurs and ties. The lower staff includes the word *dolce* in the third measure.

(25)

System (25) consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music includes dynamic markings *cresc.* and *f*. The lower staff has the word *f* in the third measure.

(30)

System (30) consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music includes dynamic markings *dim.* and *dolce*. The lower staff has the word *dolce* in the first measure.

System (35) consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music includes dynamic markings *cresc.* and *f*. The lower staff has the word *f* in the third measure.

(35)

System (35) consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music includes dynamic markings *dim.* and *pp*. The lower staff has the word *ten.* in the fourth measure.

Fine.

## Remark:

It is the teacher's task to neutralize, by theoretical and practical suggestions, the discouragement which usually takes possession of the pupil at sight of this piece, and the teacher's operations must always depend on the individual case before him. The interest of the player will be most speedily aroused if he makes himself account for each eighth according to the laws of harmony, by previously figuring the bass. Further let the piece be divided into the smallest possible portions (which of course must always conclude musically). The slurs will give the needed help for this. Deviations from the given fingering are only permissible when another is substituted; it is quite inadmissible to allow the playing to depend on mere caprice and blindly seizing upon the key. The sole *staccato* passage, in bar 5, appears strange, but it is so in the original. If the player acts on the principle of "varietas delectat" he can also play the analogous passages in sixths *staccato* which occur in bars 14, 15 and 34.





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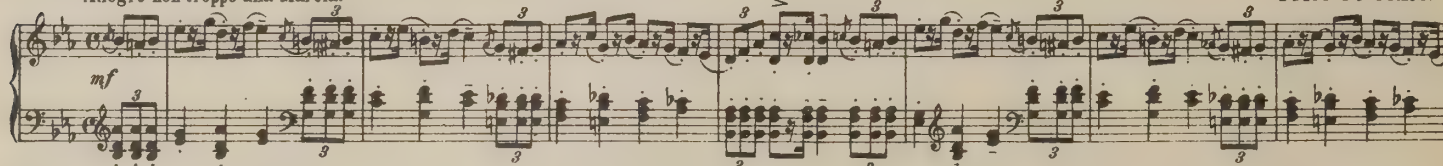
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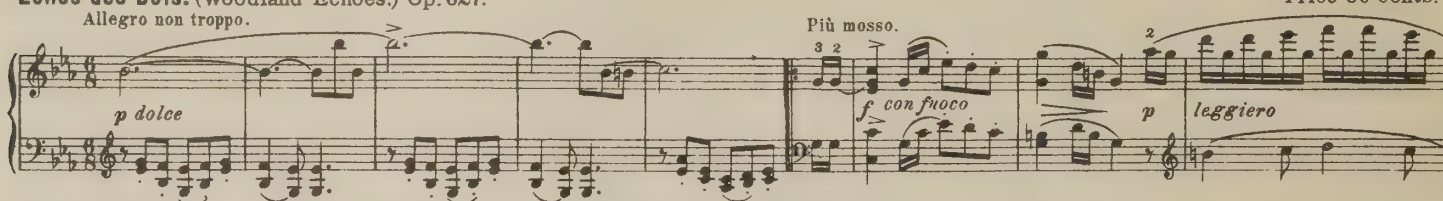
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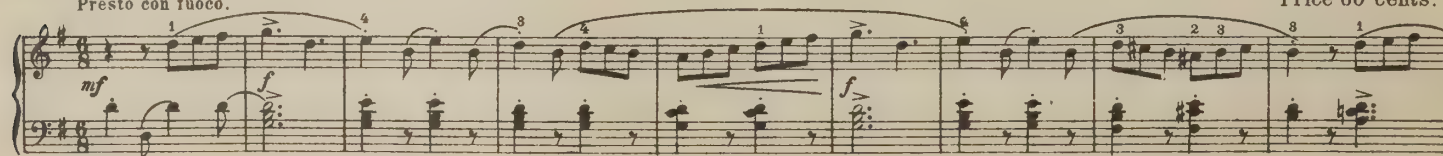
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